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At the Theatres.

The Silver King, after a long and happy reign, at Wallack's, abdicated on Monday night in favor of comedy. As The Snowball plays not much over two hours, the management preceded it—English fashion—with a short piece callen The Cape Mail. The bill was not sufficiently attractive to draw a large audience; but the seats in the parquet were nearly all filled by Mr. Wallack's stable *clientele*, and their was a fair representation in the regions of the balcony and gallery.

The Cape Mail is by Clement Scott, critic of the London *Telegraph* and editor of *The Theatre*, a clever periodical devoted to the drama. As Mr. Scott has manifested a disposition to enter the field as v dramatist, in which case his wares in all probability would be imported to this country, we were considerably interested in investigating the claims of his diminutive play. The result of our observation induces us to hope that the author will persevere in the direction of play-making, for although The Cape Mail is at best but a modest effort, it furnishes abundant promise of future brilliant achievements. The story is simple and briefly told. Mrs. Preston (Rose Coghlan) has received news that her husband, Frank, who accompanied his regiment in the capacity of surgeon to Africa, was killed by the enemy. This knowledge she, with her sister-in-law, Mary (Adela Measor), resolves to conceal from Mrs. Preston (Madame Ponisi), the blind old mother of the dead man. In order to do this successfully the grief-stricken women pretend to receive letters from Frank by every mail from Cape Town, and make-up the contents in such a manner as to cheer and comfort the heart of the loving old lady. This has continued for some time, when Surgeon-Major Marsden (Herbert Kelcey) arrives from Africa and presents the young widow a farewell missive from Frank. Marsden's manner to Mrs. Preston is cold. She inquires the reason. He explains that he had scarcely expected to find the wife of his dead friend attending balls at Willis' and plunging into fashionable gaiety when her widowhood had scarce begun. Mrs. Preston does not tell him that she is compelled to pursue this course because she must allay all suspicions of the truth in the breast of Frank's mother, because she fears that the shock would kill her. But in an interview between the blind lady and the widow, in which the pathetic subterfuge of receiving and reading another letter from the Cape is again resorted to, Marsden grasps the real state of affairs and proffers anew his former friendship to the suffering woman. After some highly emotional scenes between Mrs. Preston and the mother and Mary and Mrs. Preston, Mr. Quicke (C. P. Flockton), the family lawyer, makes his appearance, bearing a letter from Frank, who is not dead but alive, having escaped from the captivity which occasioned his long silence, and is returned to London and waiting the news of his arrival to be sent to his relatives before precipitating himself into their anxious arms. The device of the Cape letter is not exposed to the trustful old mother, and the curtain falls on the entire party setting out to welcome the returned soldier.

This little story is treated admirably by the author. Its domestic simplicity, purity and quiet atmosphere is exquisite. Why it should be set down on the bill as a "petite comedy" we don't know, for although it's petite, it's far from being comic. The episode of the letter-reading, where the sorrowing widow cloaks her tears in laughter over the invented humor of her supposably dead husband, and the mother gleefully drinks in every cheerful word, is the best situation in the piece. The people in the cast did their utmost to interpret Mr. Scott's work satisfactorily. Rose Coghlan, who is used to parts wherein the display of intense emotion is required, naturally overacted Mrs. Preston. Her style is too broad for a character which demands subtlety rather than strength, and quiet pathos rather than stormy grief. As an old actor in front expressed it, the casting of Miss Coghlan for the rôle was like putting a grown man inside a pair of boy's pants. Miss Measor was sweet and comely, and with very little opportunity created a decidedly favorable impression. Madame Ponisi gave a truthful and touching picture of the sightless gentlewoman. Indeed, from the liberal applause vouchsafed her, we believe she made the hit of the piece. Herbert Kelcey, as Marsden, had more standing around to do than anything else. As it is more difficult for an actor to remain passive on the stage and acquit himself creditably, than to give play to his dormant ability in speech and gesture, Mr. Kelcey deserves great praise, for he made a most interesting statue. Mr. Flockton managed to build the lawyer up into quite an important character part, although he was on the scene not more than fifteen minutes.

From the lachrymose Cape Mail to the hilarious Snowball was a sudden and complete transition. This comedy was played for three weeks a few seasons ago at Wallack's old theatre. It is by Sydney Grundy, who has contributed several rather light-waisted compositions to the London boards. The Snowball is of the Pink Dominos order, but it materially differs from that nice and naughty piece in that it contains no salacious incidents whatsoever. Felix Featherstone (Osmond Tearle) goes on the sly to a theatre to witness the performance of Pink Dominos, which he has heard is nasty, and there sees in a private box Mrs. Featherstone (Rose Coghlan) in company with his sister-in-law, Ethel Granger (Marion Booth) and her lover, Harry Pendergast (J. C. Buckstone). To teach her a lesson and test her love at the same time, Felix writes a letter anonymously to his wife, asking her to meet the writer at some convenient place. After confessing the joke to his uncle, John Thornycroft (John Gilbert), he slips the note into his wife's work-basket, where she'll find it on her return home. Mrs. Featherstone sees through the joke and gives the basket to her maid, Penelope (Effie Germon), in the presence of her spouse, to his amazement and horror. Working upon this basis the wife causes Penelope to terrorize Felix, who finds his explanation discredited by his Uncle John and Harry, and is driven nearly to distraction before Mrs. Featherstone finally reduces him to abject humiliation and submission.

Two swallows don't make a Summer nor do three acts make a comedy. Something more is required in both cases. The Snowball is a silly farce, stretched to three times its proper length. It has neither head nor tail, rhyme nor reason, pith nor point. But a very small amount of fun will make an audience laugh, especially when it is handled by such a capable company as Mr. Wallack possesses. Mr. Tearle, who is a better serious actor than comedian, played Felix amusingly. Mr. Gilbert was drily quaint, and Mr. Buckstone in his element as the sportive juvenile. Rose Coghlan played Mrs. Featherstone as well as possible, and Marion Booth looked pretty and acted nicely as Ethel. If Miss Booth would speak some of her lines a little louder they could be heard in all parts of the house. Effie Germon as Penelope demonstrated how well she has preserved those mischievous soubrette tricks on which her reputation was originally founded. The sets used in both The Cape Mail and The Snowball were beautiful specimens of scenic art.

We do not believe the present programme will be retained longer than next week. La Belle Russe will follow, after which comes a revival of The Romance of a Poor Young Man. Several plays will be acted between now and the date (June 2) when the regular season comes to an end. The Summer season will be inaugurated June 4 by the Thalia Theatre Opera company in the successes they have scored during the past Winter.

* * *

A crowded house greeted The Professor at Haverly's on Monday evening. Mr. Gillette never acted the title rôle better, and Belle Jackson, Nellie Taylor, Cora Macy, the bevy of pretty girls and the rest of the company gave him excellent support. After The Professor Haverly's Minstrels come here for a brief engagement.

* * *

On Tuesday evening Mr. Wyndham changed his bill, presenting for the first time in this city The Great Divorce Case. This is a most laughable comedy, by Arthur Matthison, which enjoyed a long run at the Criterion not long ago. The Union Square was quite filled by a fashionable and sympathetic audience. They literally roared at the stupendous absurdities of the star and his admirable company. Every point told for its true worth, and the presentation was unanimously voted a complete success.

The Great Divorce Case savors of Forbidden Fruit and kindred compositions. The story—if indeed the collection of detached incidents and funny adventures may be designated by that expression—is exceedingly slender. No especial attention is required of the spectator to follow it, and this may be said to be one of its chief charms. Many comedies are so intricately constructed that it requires as close an application on the spectator's part to follow the particulars as if he were engaged in a game of chess. No such grave charge may be laid at the door of Matthison's amusing trifle. The observer merely looks through a telescope at a series of *outré* episodes that cheers his spirits, and needs exercise no other function than that of wagging his jaws and hitting his palms together. A briefless lawyer, tired of the supervision of the inevitable and meddlesome mother-in-law, agrees with a fellow-member of the bar who is similarly afflicted, to depart from the strict paths of virtue and for recreation and more or less pardonable divertisement tread for a brief interval the flowery paths of gentlemanly vice. For this purpose the legal limb, Mr. Geoffrey Gordon, visits the Langham Hotel in quest of a certain Mrs. Graham, who happens to be the special friend of Sir Francis Hammerton, the husband of his first and only client, who seeks a divorce. While disporting in her apartmants, waging a deadly war upon her pet kiyoodle and making desperate advances toward the proprietor thereof, he is shadowed and caught by Lady Hammerton's private detective, who mistakes him for the suspected derelict nobleman himself. To avoid the consequence of this case of mistaken identity, he has to shield himself by erecting a very mountain of fabrications, and eventually, by means of the practical utility of his Ananias propensities, he makes peace with his belligerent mother-in-law, regains his wife's confidence and affection, and once more resumes his marital authority.

In the illustration of this farcical compilation Mr. Wyndham and William Blakely about equally shared the honors. As the erring husband, Geoffrey Gordon, the star, shone in his own inimitably resplendent fashion, keeping the house perpetually in a scream. Mr. Blakeley, who, although always the same in every character he undertakes, never grows monotonous, was extremely entertaining as the accomplice in unwonted dissipation, Mr. Pilkie. George Gidden, elaborated Mr. Grandison into a very effective character part, and H. R. Teesdale was efficient as Sir Francis, the innocent cause of much of the trouble. Mrs. Phelps was capital as the terrible mother-in-law, Miss Norreys satisfactory as Mrs. Gordon, Miss Chalgrove brilliantly beautiful as Lady Hammerton, Mary Rorke amusing as the maid Parker, and Rose Saker exceedingly good as Mrs. Graham. The other parts were in competent hands.

The Great Divorce Case was preceded by Ruth's Romance, the clever comedietta which was played by members of this company last Fall. Hamilton Astley, despite his foggy and froggy voice, played Captain Wilton very well, sharing the honors with Miss Saker.

* * *

Mrs. Langtry appeared in She Stoops to Conquer Monday evening. Wednesday she did Hester Grazebrook in An Unequal Match. Etelka Borry plays next week at the Fifth Avenue.

* * *

Maggie Mitchell had only a fair house at the Grand Monday, when she gave her familiar performance of Fanchon. The company, especially in the cases of Fulton Russell and Mrs. Vanderdeer, gave adequate support to the star. Lorle, Fanchon and Barefoot will be done during the rest of the week.

* * *

The Shaughraun, at the Star, moves smoothly along. The houses are not crowded; but the management cannot complain of a lack of patronage. On Monday Mrs. Yeamans took Madame Ponisi's place in the cast and gave a capital performance of the Irish widow. It is said that Boucicault has changed his plans, and the contemplated revival of The Colleen Bawn and other pieces will be postponed in order that The Amadan may be done. Next week will probably bring the announcement of the last nights of the current bill.

* * *

A Russian Honeymoon still draws a profitable business at the Madison Square, which one of our local journalists has wittily dubbed the Miracle Theatre. But it will remain the artraction only a short time, as the Summer comedy is ready for production.

* * *

Carrie Swain will finish her fortnight at Daly's, in Cad the Tomboy, this week. The star has made a better impression than Grover's play.

* * *

Salsbury's Troubadours finish their engagement at the Standard on Saturday night. Next Tuesday Barton will do Balfe's Satanella, in which Alice May is to make her debut. This will close Henderson's career as a manager for the present.

* * *

The Bunch of Keys has been acted nearly six weeks at the San Francisco Opera House, and the rush to see it has not abated. If patronage falls off, however, Messrs Sanger and Edouin have other novelties ready to fill out the nine weeks of their engagement.

* * *

Vim is doing well at Tony Pastor's. Burgess' humorous characterization pleases the audiences immensely, the circus act especially exciting laughter.

* * *

Large audiences greet the performances of Caste nightly. The assignment of parts is well-nigh perfect. Can anyone tell us, though, why Mrs. Chamberlain pronounces melée "*mel*-lay," or the authority on which Mr. Plympton transforms the word fellow into "fellar?" On Saturday night Albery's Two Roses is set down for production and another genuine comedy treat may be anticipated. This (Thursday) afternoon Florence Richmond, supported by a company of her own choosing, will give a performance of Led Astray.

* * *

The Romany Rye is being enacted this week at Niblo's by Brooks and Dickson's traveling company. The houses are large. Her Atonement, Anson Pond's play, will be the next attraction here.

* * *

Annie Pixley, in the perennial M'liss, is at the Windsor, moving the spectators alternately to laughter and tears.

* * *

The triumphant Muddy Day, at the Comique, down Broadway, still holds its prosperous sway—at least we should judge so from a cursory inspection of the throngs that every night are to be found within its four walls laughing at the fun made by Captain McNab, the Widow O'Leary and their companions.

The Musical Mirror.

The Sunday night concert at the Casino was well attended and decently performed. Mlle. Rossini, the prima donna di vibrato, quavered through several soli, to the evident delight of the audience, which seemed to prefer jelly to roast beef. Mr. Levy is the finest cornet player in the world, and that is all that need be said about such a man. Tagliapietra sang Faure's "Les Rameaux" very well. "La Rorrigane," by Widor, is a most effective orchestral piece, and was admirably performed, and Mme. Carreno did pretty well on the piano, especially in Handel's "Harmonious Blacksmith." Altogether the concert, though far from perfect, was enjoyable.

* * *

Alice May, who is to sing the part of Satanella at the Standard, created one of the most pronounced sensations ever made as prima donna leggiera of the Royal Italian and English Opera company, under the management of the late William Saurin Lyster. Miss May appeared at the opera house, Melbourne, Australia, during a period of operatic depression, and by her brilliant talent, and the consequent success of her engagement, turned a season that begun in mourning into a festival. On her return to England Miss May made a hit in London only second to her Australian success.

* * *

Why don't projectors of English opera seasons get something new? The old repertory, Sonnambula, Lucia, Martha, Bohemian Girl, Maritana, etc., are thoroughly worn out. It may be very well to slip them in as curiosities once or twice during the season for the sake of old times, and lest "auld acquaintance be forgot;" but to trust the fortunes of a whole season, and an expensive season, to such weak supports is simple stupidity. What would the subscribers say if Mr. Mapleson were to start his Italian opera season on such pieces alone? But that is always the case when men attempt what they do not understand, and assuredly the *entrepreneurs* of this English opera speculation know nothing whatever of this very peculiar and risky business they have rashly undertaken.

* * *

The Sorcerer is doing well at the Casino, as any work well written and well acted will always do well. The Princess of Trebizonde, by Offenbach, takes its place next week, and we have little doubt that it will prove another success, for it is musical and mirthful.

* * *

Charles Ditson has published a pretty song by Oscar Weil, called "I Love My Love Because I Know My Love Loves Me." The words are by Charles Mackay and the music is of a charmingly melodious character, treated in a delicate and ingenious manner.

* * *

We fancy that the report of Mr. Max Bruch being about to take Mr. Thomas' place as conductor of the Philharmonic Society is at least premature. We sincerely hope so, for, let Herr Bruch's merits be what they may, Mr. Thomas' long and efficient work should entitle him to the first consideration, and certainly he is a thoroughly competent man for the position. We are too apt to search for something new and to treat old friends with ingratitude. Mr. Thomas has deserved well of the musical public, and especially of the Philharmonic Society, which owes its efficiency to his unwearied efforts and talent for organization.

Leavitt's Undertakings.

A MIRROR reporter called at M. B. Leavitt's office yesterday and found the jaunty manager, surrounded by several aids, busily attacking a pile of mail.

"Busy? I am more than busy," said Mr. Leavitt. "I have made one or two moves of which I am proud. To begin with, I have leased the Avenue Theatre, London, and I will surprise the natives with some pure, unadulterated American comedy. I have made a contract with Willie Edouin to manage his European tour. He will be the first attraction I shall have at the Avenue. I have also leased the Winter Garden in Berlin for a short season, beginning September 1. Atkinson's Jollities, under my management, will open at the Princess' Theatre, Manchester, May 28, and the Rentz-Santley Minstrels, in Evangeline, at the Court Theatre, Liverpool, June 11. This company will play seven weeks in England and will then make a Continental tour, playing at the Winter Garden, in Berlin, during September."

"Do you think Evangeline will be a success over the water?"

"Yes, a great success; I expect to make a small fortune out of it. I paid $3,000 for it, and have engaged a very strong company, including Nellie Larkelle, Louise Searle, Rose Temple, W. H. Turner and James Vincent. Ernest Stanley sailed on the *Abyssinia* yesterday, taking along forty cases of printing for the Jollities and Evangeline troupes, and a lot of lithos will be sent on in a few days."

"And your moves on this side the pond?"

"I have engaged passage on the *Alaska* for the 15th, and will return early in July, bringing over a complete burlesque and specialty company. I have already engaged several specialists, and shall secure enough more to make one of the strongest companies ever put on the road. I will keep all my companies on the road next year, and have made arrangements to play them over the Western circuit. The Bush Street Theatre, San Francisco, is one of the best investments I ever made. Rice's Surprise Party took in $40,000 in six weeks. The Wyndham company open there 21st, and will coin a mint of money. They will be followed by The Black Flag. All of my present managers will remain with me, and I am confident that the season will be one of unusual prosperity."

Modjeska's Plans.

Madame Modjeska stood in the centre of her parlor at the Clarendon, surrounded by boxes, trunks and costumes, when a MIRROR reporter entered the room Monday afternoon, while the Count, her husband, was talking energetically to half a dozen attendants.

"You will have to excuse the appearance of the apartment," said the actress as she shook hands with the reporter; "but we are preparing for our departure to the Pacific coast. We leave for San Francisco on the 8:40 train tomorrow morning. In just one week from today we open in San Francisco; an unparalleled feat, isn't it?"

"How long does your season last in that city?"

"I play there four weeks. Then we will be on the road for a week, taking one-night stands; a week at Denver, and then my season ends. I shall remain in California during the Summer and enjoy a much needed rest."

"When does your next season commence?"

"On September 13, at Chicago. I am to be my own manager next season. My husband will attend to the details, Mr. Fred Stinson being associated with him as business manager."

"Have you selected the members of your company?"

"Yes; nearly all. Mr. Barrymore will be the leading man. Then I have engaged Messrs. Owen, Clements, Cooper, Robertson, Cleary Norman, Coleman and Dawson. Messrs. Cooper and Ian Robertson are to be stage managers. The ladies of my company have not yet been selected. The season will embrace thirty-one weeks, of which dates have been filled for twenty-nine. We have left two weeks open, to provide for emergencies. We go as far North as Montreal; South as far as Texas, and West to California. My present season has been a very successful one."

"Will you add to your repertoire next season?"

"Oh, yes. I shall play Cymbeline and Mary Stuart. I also expect to appear in a new play, Thora, an adaptation from the French. It is a pure, clean play."

Toronto's New Theatre.

A very pretty new theatre to accommodate about one thousand persons is, through the enterprise of Mr. Connor, assisted by Chas. Chamberlain, about to be erected in Toronto, Canado, on King street, not far from the Rossin House, but on the opposite side of the way. The architect is Charles A. Walton, who has had considerable experience in such work. He has devised an admirable method of ventilation, which, it is thought, will decimate the possibilities of danger arising from fire. Usually in theatres the foul air is carried away by a lantern tower over the auditorium. This, of course, has the effect of drawing the used and heated air away from the body of the house, while fresh air comes in for the most part as best it can. It has also the effect of drawing the smoke and flame of any fire that may occur in any part of the building into the auditorium, or main portion of the building.

Mr. Walton places his ventilating tower over the stage instead of the auditorium. His reason is that most theatre fires occur on the stage and are drawn thence, by the system of ventilation in ordinary use, into the main building. By his plan, if a fire occurs on the stage it will be kept there. In many other respects the precautions are, in the Bijou—as it will be called—very admirable. The edifice fronts, as we have already said, on King street; it abuts in the rear on another main thoroughfare. On either side is a lane twenty feet wide, so that practically the building is entirely detached; while some eighteen exits on all sides enable an assembled audience to disperse in less than one minute.

It is difficult to exaggerate the credit due to Mr. Connor for his admirable selection of locality and for the many earnest, well considered precautions he takes to insure the absolute safety of his patrons. The amount invested in all the building, purchase of ground, erection of the theatre, is about $75,000. Monday evening, August 6, is fixed for the opening, and no doubts are expressed by any of the parties interested or in control of the building but that everything will be ready by that date. Mr. Connor has always enjoyed an excellent reputation as an earnest, indefatigable worker, upright and just in all his dealings. He has THE MIRROR's best wishes for his new enterprise.

The Giddy Gusher

Nature ordained that the knowledge-box of the Gusher should be adorned by a bonnet during her sublunary career; but a man's way of thinking was put inside that cranium as interior decoration. The ordinary fancies, predilections and propensities of the female sex are wanting, and all the extraordinary fancies, predilections and propensities of the male animal are in full force.

* * *

The ordinary woman glories in the pleasures of May—the May Queen. Business suits her during her infancy, and the instant she arrives at years of indiscretion the infernal joys of house-cleaning, the demoniac delights of house-hunting and moving, occupy her soul and entrance her senses. Your erratic contributor abhors the whole horrible May category of crimes. Until the carpets entirely disappear under dust—until the windows refuse to allow the sun on the premises—until the walls are actually hung with cobwebs—there's no house-cleaning permitted by the Gusher. And as for moving, until she is pulled up by the roots the walls will revolve in the same old grooves, content with the evil she knows rather than fly to fresh paint and plumbers new.

* * *

As she looks forth this morning it appears like a world of chair and table legs; the air is full of 'em; her fellow-creatures are all provided with the same features; pails and brooms adorn the women, and I have yet to see the man who does not bear looking-glasses as a tree bears fruit—all over him. Such chaos as reigns in thousands of homes this morning would make me a gibbering idiot, and in the midst of my felicitations on the stability of my earthly tenement and the misfortunes of my friends, along comes the blasting announcement that *I*—I, like any other human woman—have got to move. A diabolical philanthropist has bought my house to build a hospital on its (D) site. I know I have in my family the elements of a first-class gout foundry. I offer to stay and let 'em build the hospital all round me. I express my willingness to sit around on the premises under an umbrella during the Summer and enter a ward as soon as the roof is on as a sort of seed patient. No use; the architects don't see it at all, and I am waiting on my porch for a house to come along. All the works of a thousand houses have passed this morning, and everything comes to the woman who waits; so I am not discouraged. But if you perceive a tinge of sadness in my column, don't think it's the usual female complaint (filed with Howe and Hummel); lay it at the right door—the front door. The Gusher has got to move and she's as broke up in advance as her crockery will be in the end.

* * *

When you think you know it all, along comes something brand-new. A friend of mine advertised for a home school, where she could place an eight-year-old daughter and be easy in her mind while she went barnstorming about the country. That advertisement opened up an avenue of information I might never have struck. The number of superannuated clergymen, of evangelical widows, of straitened old maids who will take a girl for filthy lucre and give a mother's care and some instruction into the bargain, passes all belief.

* * *

As early as six o'clock the morning after her "want" was published, women who had "elegant homes" and "superior advantages" landed in on her doorstep. A constant procession followed. All day they came, and then the letters poured in from adjacent hamlets and villages. The black-cotton-gloved ministers with the braid all off their coats were gently dismissed. The old maids were sent after them, and the motherly women were taken in and catechised. From about fifty the addresses of ten were taken and an investigating tour started the next day. Great King! what a set go unearthed. One woman dwelt particularly on the proximity to a park and the salubrious air that filled her residence. It was over in Brooklyn, and some chemical works laid along side. An unsightly tract of uncultivated land, on whose bosom reposed a pea-green pond, was the park, and for an unwholesome, unsavory locality, and for a squalid, poverty-stricken home commend, me to the "lovely surburban cottage near a park."

Another dame, who dwelt in better quarters, had "educational advantages" not to be sneezed at. During the preliminary visit, the lady indulged in many airs and graces; and if the investigating committee sought a "well of English undefiled," it was to be found on those premises.

"I should be very particular," said the lady of the house, "about the moralities. Church twice a day of a Sunday ain't none too much for good bringing up."

Here the bell rung, and voices were heard in the hall.

"Go," said this educator of the young to her daughter, "and see if that is Mrs. Pratt who has just came."

And the girl returned and said: "No, mamma, Mrs. Pratt has not came."

* * *

This conversation settled the educational portion of our errand, and we got out. At a third place a Mrs. Hersee (had a servant who called her Mrs. Heresy) paraded one of the sneakiest-looking men that ever wore a white choker, as her husband, a minister who "enjoyed poor health." He, it seemed, was principal, assistant, usher, boss, and all hands. At this institution there were eight skinny girls, who resided during the Summer with the family, and five dollars was the weekly sum required every seven days.

"I'm very particular about who I take in," simpered Mrs Heresy. (My friend had acknowledged at once that her profession was that of an actress.) "It would be detrimental to my establishment to receive the daughter of an actress, you know."

"Then, of course, that ends the interview," said I, getting on my hind legs at once.

"Not at all," responded Madame; "it need not be known. There's no necessity for the pupils being told."

"But," said the truthful parent, "I shall be traveling, and wish to write my child constantly. It would soon be found out."

"Ah! that could be arranged. You could tell your little girl to say you were traveling for your health, and she could be cautioned to speak of her mother as an invalid, and avoid all mention of the theatre and theatrical things."

* * *

Oh! do you suppose this cheerful opportunity to reform a wicked old minister and his wife was allowed to pass the Gusher? Oh, no; the great moral necessity of truth, the crime of teaching a little child a life of deception, formed the basis of one of the greatest efforts of my life. The eight skinny ones made a pleasing background while I sketched the inevitable end of a pernicious boarding school kept by Ananias and Sapphira Heresy. The weakly clergyman was roused to madness, and his indignant wife wanted the police. Then, flushed, with victory, we lit out from the Hersee Lodge.

* * *

Has anyone given any thought to that peaceful fold of Lambs gathered in Cincinnati. I'm making bets on the result. Does anyone think Clara Morris will tender that eccentric Emilia of hers as her contribution to the Festival? Not much. I'm laying, everything but eggs, that she don't play it. Anderson went West with a dangerous gleam in her off eye; and if Rhéa and the lady don't have an unpleasantness I'm no prophet. It's going to be a wild and beautiful spectacle to see Barrett climb up as Romeo to Mary Anderson's Juliet. It's going to be a fresh, young, inspiring show to see Bubby Murdoch tumble round as Hamlet—and if I know Nat Goodwin (and I think I do intimately), it's quite likely his first business in the gravedigger will be to bury the melancholy Dane. I wouldn't want, if I was Murdoch, to have Nat let loose on me with a spade.

Yes; the casts of this Festival business fill me with apprehension and anticipatory delight. The rows, the bickerings, the jealousies of the occasion will be beyond description. Where two or three leading actors are gathered together there's necessity for an elocutionist and and a copy of the riot act within half an hour. What a picnic that blessed managerial projector of this scheme must be having. He'll wish he was like Sheridan, miles away, before he gets through with it. He's put to bed now at five o'clock in the afternoon, a very sick man.

* * *

Willie Winter has gone on there to give Willie Shakespeare a fair reporting. He'll be put to bed at five o'clock, along with Miles. We all know what Cincinnati is for poor water.

Lizzie Weathersby took a demijohn of Croton along, determined that if Nat was stubborn about some things, there was one subject on which he should be made to take water, and that was Western whisky. But what's one small woman going to do with an exuberant sorrel-topped air-gun of an actor like Nat Goodwin? He will sail through that Festival like a catamaran.

His friend Miles, before the thing began, thought him the biggest toad in the puddle; had the descriptive pamphlet of the enterprise published with Nat's wicked young face in the most prominent position. And what a powwow that raised! But after Nat gets in his fine work as the Gravedigger, Miles will probably let off fireworks in honor of the great legitimate actor of the age.

Dear John will be the one peaceable man in the crowd, though Conner may do some kicking for him. McCullough, since his debut in the *North American* as a literary man, seems to have a calm contempt for professional pettiness. He thinks: "Well, if Warde takes the life out of Virginius, I can fall back on my ink-bottle and win laurels in a quieter field."

As for that human Seidlitz powder, Lawrence Barrett, himself alone will stir the Festival like a spoon. Then the rival companies of McCullough, Barrett and Rhéa will form a seething, boiling basis for the operations of the conflicting powers.

Oh, Ghost in Hamlet! it's going to be nice in Cincinnati. I don't think they will need anything livelier than the Festival. If they do, I propose to on. and give 'em the reviving influence of THE GIDDY GUSHER.

Manager Palmer's Withdrawal.

Theatrical circles have for the past few days been agog over the reversion of the leasehold and management of the Union Square Theatre to Sheridan Shook. After twelve years of almost uninterrupted successful management, A. M. Palmer retires to take needed rest. He says he is worn out with the cares of business and will journey to Europe for his health, spending some months in Switzerland. The sudden retirement of Mr. Palmer was a genuine surprise. Indeed, it was not until Saturday last that he finally decided to take the step. On Monday he and his one-time partner, Mr. Shook, met and signed the papers, ex-Judge Dittenhoefer acting as counsel and mutual friend. By the terms Mr. Shook assumes all of the proprietary interest in the plays now controlled by Mr. Palmer, and also all contracts existing with the members of the Union Square company, and will assume the management of the tour across the continent which the company will make before its reappearance at the old house.

Mr. Shook said to a reporter: "Arrangements have already been made by which the theatre is rented out to one company or another until next November. The traveling programme of the Union Square company has already been mapped out, so that for the next five months I shall have very little to do in connection with the theatre except to see that all the contracts are carried out. That will allow me ample time to make my plans." Mr. Palmer denied emphatically that there had been any misunderstanding between himself and Mr. Shook, or that the latter had expressed any dissatisfaction with his management. "How should he," said Mr. Palmer, "since for the last five years I have had complete control ot the theatre and Mr. Shook has been without any voice in its management?"

Mr. Shook's plans for the future conduct of the theatre are not yet made; but the policy, in a general way, will be the same as has been pursued heretofore, and which has made fame and fortune for the house. Although no contract has yet been made, and no details yet agreed upon, James W. Collier will be associated with Mr. Shook in the management of the house, either as a partner or as manager. Mr. Collier is well known and a great favorite in theatrical circles, and is a man of great experience in theatrical management.

Mr. Palmer does not retire permanently from theatrical management. He says: "The New York public has always treated me in the most courteous manner possible, and I hope to return home soon and resume my position here as a theatrical caterer. With what house? That is impossible to state; but I have plans in mind that I shall perfect while abroad, and which I think will satisfy our New York theatre-goers as well as I have reason to feel my plans have satisfied them in the past. I leave the theatre with feelings of both joy and sorrow—joy at the prospect of rest I need; sorrow at severing my connection with a house I have learned to love. I leave behind me a record of which I feel I have reason to be proud. Not a season has passed but I have brought out some great theatrical success. No actor has ever been fined, paid a forfeit, or had a dollar deducted from his or her salary, and no one has ever been discharged from the theatre under my management. The theatre owes no person one cent, and has as clear and good a record as that of any theatre in the country. I do not believe it to be Mr. Shook's intentions to make any changes either in the policy of the house or the staff. My sole reason for giving up the management is failing health. My doctor has been continually advising me to take a rest. I paid a visit to Europe last Summer; but the thoughts of my interests in this country, which involved thousands of dollars, had been such a constant source of worry to me that my rest did not have the desired effect.

"During my twelve years of management I have striven hard to elevate American art. Many of the plays I have presented with a view more to artistic than pecuniary success, and if I were a millionaire, or had a subsidy behind me, I would take great pleasure in producing just such plays as Daniel Rochat. Of all my successes I am proudest of Sardou's play and The Danicheffs."

"Which was the most successful play produced at the Union Square?"

"The Two Orphans ran the longest. The receipts of this play were the largest ever known, considering the size of the theatre."

"What is the cause of your retirement—was it caused by any strained relations between Mr. Shook and yourself?"

"Not at all. Mr. Shook built the theatre and opened it as a variety house. When it was converted into a legitimate theatre, in 1871, I entered into partnership with Mr. Shook, and we continued together until 1877. From that time I managed the theatre alone, except that for the last two years Mr. Shook had a small interest in it. From 1877 to 1880 I was sole manager."

There has been much guessing and many statements made, but the exact price paid by Mr. Shook for Mr. Palmer's interest in the Square has not leaked out. On this subject the latter said:

"The price is a private matter between Mr. Shook and myself. I will say, however, that $25,000 is incorrect. I sell out because Mr. Shook is willing to try management for himself and offered me a good price for my property, which I have chosen to accept. Mr. Collier had no part whatever in the transaction. He will be Mr. Shook's manager. I will not be in business for the present; but all the contracts which I have made will be carried out by these gentlemen. I leave with the satisfaction that after twelve years of work the theatre does not owe a single dollar."

"Are you about to retire to private life?"

"No; I am not an old man and I do not want the public to understand that I am going out of the business entirely. I shall probably settle down in some other theatre before a great while, but not for the present, for I must have a resting-spell. But I am not a rich man by any means. Many persons think that because a theatre does well the manager grows immensely rich. They only see the receipts. If they could look at the list of expenses they would not think that theatres pay such large returns."

As Mr. Shook's company does not return to the city until early Winter, no plans have been made as to what play will be produced by it on its reappearance, but it is probable that Storm Beaten will be the opening attraction.

The Union Square Theatre building belongs to the Courtlandt Palmer estate, and Mr. Shook holds a lease on the premises which has yet seven or eight years to run, and was a renewal of another lease that had expired. Mr. Shook had sublet the theatre to A. M. Palmer, and two years ago he renewed the sublease for five years longer. Mr. Palmer was to pay a fixed rental, and, in addition, twenty-five per cent. of the profits of all the business done in the name of the theatre, or anywhere with the company of the Union Square Theatre. This, of course, gave Mr. Shook a certain right in the management of the theatre. Three years of the lease still remained unexpired. Within the past six months differences arose between Mr. Shook and Mr. Palmer as to the management of the theatre. These differences, however, were not of an unfriendly nature. The two gentlemen not being able to agree upon the policy to be pursued, it became a question as to who should assume the full and complete management of the house. Offers and counter-offers were made by each, and within the past fortnight it was agreed that, as Mr. Palmer wanted rest and recreation, he should sell out his interest in the establishment to Mr. Shook. The time since then has been spent in agreeing upon the price and arranging minor details.

The Union Square was first opened by Sheridan Shook as a variety theatre; but the speculation was not successful. He then transformed it into a regular stock theatre, inducing A. M. Palmer to resign as librarian of the Mercantile Library and undertake the management of the house. This was in 1871. The firm of Shook and Palmer continued in management until six years ago, when Mr. Shook, having gone extensively into the business of ale brewing, and having leased the then Union Place Hotel, now the Morton House, retired from active management. Mr. Palmer had never managed a theatre before and knew nothing of the business. The first season was financially disastrous. Several standard comedies were produced. An effort was made to compete with Wallack's Theatre without Wallack's actors. It is said that the result was a loss of about $30,000. But the experience was not lost on Mr. Palmer. He had learned his business. The next season he reorganized the company, and, indeed, every department of the theatre, having determined to run it on a theory best explained in his own words: "I will give the public the best actors I can get, the best plays I can buy, the best scenery that Marston can paint. I will give the best in every detail that care can secure and money purchase." How far he carried out this theory is best shown by the success which the theatre has since achieved.

For six or seven years at least the company was known as one of the best in the country. It comprised Clara Morris, Agnes Ethel, Sara Jewett, Fanny Morant, Mrs. Wilkins, Kate Claxton, Charles Thorne, John Parselle, J. W. Stoddart, McKee Rankin and Ida Vernon. Having secured a strong company he directed his attention to securing good plays, and hired Mr. Boucicault to translate La Tentation into what in the English version is called Led Astray. With the aid of the powerful company above named the Union Square Theatre achieved a great success, and attained the high position which it has since held. Led Astray was followed by the still greater success, The Two Orphans, cast with the same company. The Two Orphans was succeeded by the almost equally successful melodrama, Rose Michel. A. R. Cazauran then became the dramatist of the theatre, and supplied the house with the following successful adaptations: The Mother's Secret, A Celebrated Case and French Flats. Bronson Howard's Banker's Daughter was another great achievement. The next great success was achieved by Sims' play, The Lights o' London, which ran all of last season. This season the plays produced have been The Rantzaus and A Parisian Romance. Intersecting these successes were produced several plays from the more classic repertoire of the French drama, such as The Man of Success, Mother and Son, Ferreol, The Danicheffs, etc. These plays, while not so successful financially as the dramas first named, gave to the theatre an artistic reputation which reflected upon the more popular works drawing such large and continuous crowds. Mr. Palmer's instincts as a manager always leaned to the latter class of plays, and it was only the necessity of keeping the treasury filled that ever led him to produce any other.

Professional Doings.

—Fanny Addison sails for England Tuesday.

—Col. J. Allston Brown has returned to the city.

—Mrs. E. V. Sinclair sails for Europe today (Thursday).

—F. B. Warde will close season at Lima, O., on the 15th.

—Lizzie St. Quinten has begun a starring tour in the West.

—Edward Aronson says the Casino will be finished by June 1.

—R. E. Graham will star next season in a play called The Dude.

—Margaret Mather will close season at Fall River, Mass., on the 12th.

—Messrs. William Barry and Hugh Fay are sojourning at Hot Springs.

—John D. Mishler will not manage the Equine Paradox next season.

—Fred Berger, late of the Knights, has gone in advance of Sol Smith Russell.

—Schultze, the German comedian, leaves on Saturday for his home in Berlin.

—The Knights have disbanded their company and joined Mestayer's Tourists.

—Frank Gray will retain the management of Leubries' Theatre, Memphis, next season.

—Elliott Barnes is now playing the part of Dennis Kennedy in his Summer Boarders.

—The old Hooley's Opera House, Brooklyn, lately used as a museum, is to be torn down.

—Harry Wilson, of Haverly's Brooklyn Theatre, will go to Europe at the close of the season.

—Manager John Hoge, of Zanesville, O., is engaging but two attractions a week for next season.

—J. G. Grahame and wife, of the Langtry company, sail on the *Egypt* on Saturday for England.

—Charles Backus is still a sick man. At last accounts he was being harassed by asthma in interior New York.

—James A. Herne, on account of illness, has been obliged to cancel a few Hearts of Oak dates here and there.

—Anthony and Ellis, Uncle Tommers of the deepest dye, are looking toward Europe for an attraction for next season.

—The exterior of the new Metropolitan Opera House is fast approaching completion. It presents an imposing front.

—At the close of his season at the Bijou, H. M. Pitt will take his comedy company to Brooklyn, Philadelphia and Chicago.

—A number of Missouri managers have gotten together and formed the Southwestern Association of Opera House Managers.

—Palmer and Ulmer have purchased the entire right of '49. Consequently the play will be dropped from the Rankins' repertoire.

—Jennie Fisher, Mary Luce and Charles Barton, of Barry and Fay's company, are in town. Season closed on Saturday in Chicago.

—Charles Bradshaw, Lotta's comedian for several seasons, will try his metal as a star next season in a play called The Recruiting Sergeant.

—Manager F. L. Reynolds, of Muskegon, Mich., will put in $2,000 worth of new scenery at his Opera House before the opening of next season.

—Fred Lotto, who is playing a comedy part in The Corsican Brothers on the road, has not signed yet for next season. He will return to town June 2.

—A burlesque on Tennyson's Princess, and a comedy called The Old Love and the New, were acted for the benefit of the Bartholdi Fund by amateurs at the Madison Square last Thursday night.

—Townsend Percy has purchased the American right to Herr Catenhusen's opera, The Princess. Gustave Amberg has purchased the German right.

—George Morton, who has just concluded a two weeks' engagement at the Walnut Street Theatre, Philadelphia, has returned to his house in Brooklyn for a rest. He is at liberty for next season.

—The new Holliday Opera House at Laramie City, Wy. Ter., will be completed in September next. The stage will be as large as that of the Tabor house at Denver, and the seating capacity will be 1,500.

—Bartholomew's Equine Paradox will perform at Bull's Opera House, Newport, R. I., during the last half of the Summer, opening June 18. The house has been rented for two months, with the privilege of extending to three.

—Nearly one-hundred-and-fifty lunatics from the Flatbush Asylum attended Barnum's show in Brooklyn last Friday. They appeared to enjoy the entertainment, although the three rings distracted them more or less, as they do the ordinary spectators.

—Thomas Keene's benefit at Kansas City netted $410 for the Actors' Fund. The benefit at Buffalo Academy of Music was $161. There is still some due from the Brooklyn sales by the firemen, which, with several other amounts, the officers say, will bring the gross amount up to $15,000.

—Lewis Morrison has just completed a cottage at Ocean Grove, N. J. It is original in design. The interior is very beautiful, the rooms being finished in different colored woods. H. W. Turner, of Robson and Crane's company, drew the plans, and has named it Mabel-Rose in honor of Mr. Morrison's daughters.

—Pony Moore, the famous English minstrel, arrived from London Monday, and is now at the Sturtevant House. To a MIRROR reporter Mr. Moore said: "I am here on private business connected with the settling of an estate. I may stay a few months; but think I shall return by July."

—C. E. Blanchett claims to have discovered a circuit between Denver and 'Frisco in the junketing over of which "sufficient money can be picked up at one-night stands to more than pay traveling expenses," and at each end of which "a wealth of glory and lucre awaits any reputable company."

—The mother of C. R. Gardiner, who is over eighty years of age, came from her Western home by herself and proceeded to his cheerful country-seat at Stamford. Stamford is also the home of Lester Wallack and A. M. Palmer. It is one of our most popular suburbs, and contains many picturesque country-seats. Mr. Gardiner's forty acres, bordering on the Sound, is not the least among the notable places in that locality.

PROVINCIAL.

NEW ORLEANS.

The theatrical season proper in this city was brought to a close on Monday, April 22. The occasion was selected for the regular annual benefit of Fred Mauberret, the popular treasurer of the Academy of Music. Fred has occupied this responsible position for years, and has become a universal favorite with the public and with the companies appearing at this theatre. His benefit was in every sense a splendid success. The house was packed full and the performance was handsomely given. Portions of Olivette and The Chimes of Normandy were sung. Miss Hiltz sang a grand aria in excellent style. The attaches of the house presented the beneficiary with a beautiful gold watch and Manager Bidwell added a costly and handsome chain. Altogether, Fred has every reason to feel proud of the occasion.

Items: Faranto and German are both doing well with their tent shows, and very clever entertainments are given at both places. At German's a very neat and pretty drop-curtain and new and effective scenes have been added. The Tyrolean Concert co. has filled dates at both places and have always evoked considerable and deserved applause. The Continental Guards, previous to their departure on their tour, will give an entertainment for the Charity Hospital Fund at the Grand. The amateurs will give a performance of The Ticket-of-Leave-Man, 23d, for the Police Sick and Relief Fund; also, at the Grand, Manager Bidwell has generously given the house free for both events. Manager German will donate the gross receipts of the matinee of 2d equally to the relief of the sufferers by the late cyclone in Mississippi and the family of a popular police officer, who was brutally murdered a few days ago while in the discharge of his duty. The present season has been one week longer than last and much more profitable.—Next season will run eighteen weeks at the Grand, thirteen of which are already filled; twenty weeks at the St. Charles, twelve filled; and thirty weeks at the Academy, twenty-two having been taken.—Manager Bidwell will shortly leave for the North on his annual Summer trip.—The proprietors of Spanish Fort, one of our summer suburban resorts, announce the engagement of Alice Oates and co. for a short season.

BOSTON.

Ours, one of the most dazzling of comedies, was played at the Boston Museum last week, with Lester Wallack as Hugh Chalcote. It was placed upon the stage in the completest manner, both in regard to scenery and the acting of the principal characters. Mr. Wallack has been often seen as Chalcote in Boston, and as the part is a favorite one with the actor, he shines at his best in the role. Throughout the play his acting bears signs of the greatest talent and a wonderful facility for casting light and meaning upon the character. Mr. Wallack is to-day one of the brightest of comedians, and his presence here is an event of the season. Annie Clarke's Mary Netley was a most exquisite conception. J. B. Mason makes a manly and graceful representative of Angus McAllister. Mr. Mason has wonderfully improved this season, and is now one of the most capable and efficient of actors. George Parks acted the Prince with self-appreciation and dignity. Norah Bartlett, Mrs. Vincent, Alf Hudson and George Wilson are to be commended for making their characters stand out so prominently. The business of the week was excellent. This week, the Rankins.

Théo and Capoul did a very large business at the Globe. No sickness or accident occurred to mar the business, and all was therefore satisfactory. On the Madame Angot nights the house was packed. Spite of the fact that Théo cannot sing, she acted Clairette deliciously, being arch, charming and captivating in all that she does. Capoul is in much better voice than when here three years ago, and his Romeo and Ange Pitou brought forth much praise. Mezieres and Duplan are as irresistible as ever in the comic roles. This week, Corsican Brothers.

One of the very merriest and best of productions is Pounce & Co., which Ben Woolf has written for the Bijou Theatre. That the opera has caught the public is evident from the fact that it is physically impossible to enter the theatre if you have not purchased your seat. Signor Brocolini has made a great hit as Grip. Harry Dixey and Ed Temple showed once more that they represent an order of comic talent which few possess. Gertrude Franklin surprises and captivates her audience by her delicious singing and truly artistic rendition of Polly. Janet Edmondson sings and acts admirably, and Edith Abell's Electra is one of the gems of the performance. Pounce & Co. will fill out remainder of the season.

John T. Raymond, in spite of the counter attractions, drew good houses at the Park. In Paradise was played for the first time in this city, and I have never seen John appear to as good advantage. The play is a good one, and is sure to become popular throughout the country. Stella Boniface and Lizzie Creese render good support to the star. This week, Daly's co. from New York.

Gus Williams, the popular German comedian, appears at the Howard this week as John Mishler in One of the Finest.

Items: Blanche Corelli, the popular vocalist and actress, is engaged for forty weeks at the Bijou Theatre, beginning in September. The Bijou co. will be a very strong one, as Rose Stella and Miss Corelli will sing on alternate nights.—The Thalia Opera co. will appear at the Globe Theatre the latter part of the season.—It is announced that the popular comedian, Dan Maguinnis, will star next season in a play written for him.—Mrs. J. R. Vincent, the excellent old woman of the Boston Museum, has been engaged at that establishment for three years more.—J. B. Mason, one of the best juvenile actors on the stage, goes to the Union Square Theatre in 1883.—T. M. Hunter, of the Frank Mayo comb., will pass the Summer at Bird Cottage in the Highlands.—The Boston Ideal Opera co. close their season in Boston at the Globe Theatre.—Manager Stetson will not lease any theatre in California for the present or next season. He will manage the Globe Theatre here, Fifth Avenue, New York, and James O'Neill on the road.—George Riddle is at his home in this city.—Uncle Tom's Cabin is to be revived at the Boston Museum before the close of the season.—Gertrude Franklin has scored a great success at the Bijou as Polly.

PHILADELPHIA.

Academy of Music: On Wednesday evening, 2d, there will be given, for the first time in this city, Sophocles' tragedy, Œdipus at Colonus, with Mendelssohn's music. George Riddle, who at Cambridge created the part of Œdipus in the Greek play, will be the reader on the occasion. A chorus of 175 male voices will be heard, and the Germania Orchestra will assist. Mr. Riddle is the brother of the widow of the late Thomas A. Scott, railroad magnate, and fashion will turn out in full force.

Chestnut Street Theatre: The Union Square Theatre co. appeared on Monday evening in Octave Feuillet's play, A Parisian Romance. The same cast and scenery as was seen in New York is enjoyed. Hazel Kirke reappears 7th.

Chestnut Street Opera House: 7-20-8 throughout last week crowded the house from pit to dome. The piece was an immense take, and would have run two weeks longer to big business. East Lynne, with Ada Gray as the stellar light, is the attraction this week, and is billed as having, in the character of Lady Isabel and Madame Vine, "no living peer." The "new version" is a poor and vulgarized rehash of the old play—never a good one. The dead and gone Lucille Western's great genius alone gave the piece the claim to live. During her last engagement at the Walnut, which closed five days prior to her death, Miss Western said, in speaking of East Lynne: "It is a wretchedly bad play, but the public will have me in it, and yet the part makes me so nervous that I hate it. My new play for next season, West Lynne, is of the same nature, but a higher order of drama." Poor Lucille did not live to prove her faith in the drama named, which was in her possession at the time of her death. Emmet will open on the 7th. His engagement is for only four nights and a matinee. The remainder of the week will be devoted to Maude Granger, who will be seen in A Planter's Wife. Lotta's "Farewell to America" is heralded for 14th.

Walnut Street Theatre: On Monday night Herne's Hearts of Oak opened its second engagement of the season. The play is popular and never fails to draw. Rice's Surprise Party in Pop is heralded for 7th.

[illegible] Theatre: The Thalia Opera co., in Prince [illegible], is the attraction this week. Jumbo Davis will [illegible] 7th.

[illegible] As You Like It will remain the attraction [illegible] 4th when Jay Hunt will take a benefit, [illegible] Gregory Giggle in Conquest and Pettitt's [illegible] Survivor. It will be produced for the first time in this country. Lillie Hinton remains at the Bijou next season—at least such is the intention up to the present writing. She is George Wood's greatest card, and her industry and clever performances merit a stout salary. Manager Wood parted with a popular light when William Davidge, Jr., took to the Museum, and if he could entice him back to the Bijou he would display wisdom. At present there is a prospect of Davidge being stage-manager of the Museum.

National Theatre: Harry Miner's Comedy Four this week. Adams' Humpty Dumpty comb. 7th.

Lyceum: Closed. Manager Murphy has not given up the theatre, but holds on to the lease, and will reopen in the Autumn—it is to be hoped, with better success.

Items: We are having a very cold Spring, and the theatres here are doing a big business. Those still open will close the last of May.—Mrs. Langtry's second engagement opens at the Opera House 21st.—Managers Fleischman and Hall have had great success at the Walnut throughout the season.—Frank Gardner, formerly of The Legion of Honor, last week offered Manager Kelly $10,000 for a half interest in the National.—E. Hall, the son of Thomas A. Hall, the genial and popular manager, has appeared on the stage of the Walnut twice this season—in Youth and The Long Strike—and has given evidence of decided ability.—Both the Opera House and Chestnut Street Theatre will be thoroughly overhauled this Summer.—The scenery of Hearts of Oak used this week is entirely new, and will be transferred to Boston for the Hearts of Oak in that city.—Barnum is with us this week. It is a little cool for circus entertainments, and the two performances daily will sow the seeds of a good crop of pneumonia.

CHICAGO.

The Boston Ideal Opera co. may lay the flattering unction to their souls that they constitute the most popular organization that periodically visits our city. There has not been a seat obtainable for love or money after eight o'clock on any night during their engagement. The management of the Grand Opera House can safely give them a full month next season; but we would suggest to Mr. Hamlin the propriety of suppressing the ticket speculator. Considerable complaint has been made during the past two weeks on account of seats being bought from the speculator at a higher price than the regular rate, and when the purchaser sought his seats he found them already occupied by persons who bought at the box-office. Bad management somewhere. This week the Standard Opera co., who lately played a two weeks' engagement at another house, will be seen at the Grand in Heart and Hand and Patience.

Esmeralda has not done a very large business at McVicker's, but will remain another week. The co. is the same as appeared here before, with the exception of George Clarke as Dave Hardy, and he does not improve on Ed Buckley. With the single exception of John E. Owens as Old Rodgers, there is nothing to relieve the general air of insipidity of this drama. Next week the lovers of genuine comedy will throng the house to see Joseph Jefferson in a round of legitimate old-fashioned comedies, including The Rivals, The Heir-at-Law and The Cricket on the Hearth.

At Hooley's The White Slave has met with tolerable favor; but, as predicted at its first performance in this city, it does not maintain its hold on theatre-goers. This week Hess Acme Opera co. will appear in their popular repertoire, consisting of Iolanthe, Chimes of Normandy and Faust.

Her Atonement, Mr. Pond's evolution from sundry good melodramas, has managed to pull through two weeks of ordinary business at Haverly's. A relief comes this week in the person of the famous tragedienne, Janauschek, who will make her new drama, Zillah, the principal attraction.

At the Olympic Joe Dowling has held forth in a border drama, called Nobody's Claim, and we suppose that is the reason why Mr. Dowling has it. Anyone who would claim it must be lost beyond redemption. This week Katie Howard, in Waifs of New York.

Jolly Sol Smith Russell has filled the Academy of Music all the week, appearing in his pastoral comedy, Edgewood Folks. He is an established favorite here. This week Kate Claxton and co. in Two Orphans.

Items: Mrs. Jessie Bartlett-Davis returned from New York on Friday last, and will appear in concert at Davenport, Iowa, this week.—Charles Frohman arrived on Saturday to look after his interests in the Esmeralda co., and will meet Modjeska on Wednesday and take charge of her during her San Francisco engagement.—The patrons of McVicker's Theatre have been treated to some waits between the acts so very short they have been the wonder of all, who usually sit ten to twenty minutes for a change of scene. The changes have been made from the North Carolina cottage to the elegant studio in Paris, with all its wealth of bric-a-brac and furniture, in one-and-a-half minutes.—A large party from this city will attend the Cincinnati Dramatic Festival, including several of the critics of the press and some of the local managers.—Edward Taylor, business manager for Janauschek, is in town.—Our Summer season is likely to be more interesting than usual this year, with Daly, Wallack and Union Square cos. all here.—James O'Neill, in Monte Cristo, comes to the Grand in May.—George Edgar's Shakespearean co. will start with a boom here.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Harry Meredith's drama, Ranch 10, has done a fair business only during the week, now closed. Rice's Surprise Party in Pop April 29.

Olympic Theatre (Charles A. Spalding, manager): Strictly Business is a very good piece of comedy by Gunter, and C. B. Bishop introduces a very amusing character in the American drummer, which is full of solid fun. Atkinson's Jollities 29th.

Pope's Theatre (Charles R. Pope, manager): The Duff Standard co. gave Patience all the week in fine style and to fair business. A new comic opera by Gilbert and Sullivan entitled Pinafore will close the engagement. During the week Marie Conron was taken sick, and Hattie Richardson sang her role charmingly. George Sweet, the popular baritone, declined the part of Grosvenor, the notice being too short. Cora Van Tassell is announced to open in Heart and Hand 29th. May 6 will begin a week of benefits.

Items: Manager Charles Pope leaves for Europe to-night (26th.) He will stay in New York about a week before starting across the briny.—Several benefits are on the tapis. George McManus, treasurer of the Grand, took his on the 30th, and had a fine house. John Maloney, assistant treasurer at the People's, has his event 4th, and on the 11th Gus Thomas, assistant treasurer at Pope's, will appear in His Last Legs for his own benefit. May Hogan, late a member of Jay Rial's co., will have a testimonial benefit given her by her friends 7th. Don Cæsar de Bazan will comprise the bill, and Mr. and Mrs. John W. Norton will appear, assisted by members of the McCullough Club.—The Dime Museums are both doing fine business, and are keeping up a lively competition.—James O'Neill and Monte Cristo come to the Olympic Theatre 6th.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): A week of German opera, with Geistinger as the star, proved enjoyable to lovers of good music, and quite satisfactory to the management. The repertoire was a large one, there being a change of opera at every performance, and each opera was given with the utmost care and attention to detail. Mme. Geistinger is a clever artiste, and though somewhat weak vocally, acts with delightful dash and spirit. The co. supporting her was unusually strong, both in quantity and quality. The chorus sang with a volume of tone and a finish seldom if ever heard here. Ferd. Schuetz made a most favorable impression. He has a fine tenor robusto voice, and is an excellent actor. Herr Link, the comedian of the co., and Miss Seebold also deserve especial mention. The attendance was large and the audiences very appreciative. In spite of the fact that we have been flooded with minstrel cos. this season, have had minstrels at all times, at all places and under all circumstances, Carncross' co. opened on Monday night to a big house and a delighted one, if applause and laughter may be taken as a criterion. With this week closes the regular season.

Holliday Street Theatre (John W. Albaugh, manager): Catherine Lewis, in Olivette, drew good houses last week and gave a very unsatisfactory performance. Every one has seen her Olivette, and every one knows that she plays it well and dances the Farandole with an abandon all her own; but she cannot sing, and has done the character so often that she goes through it half of the time in a mechanical way that is painful. And then the co.—even if Olivette were something new and a stellar phenomenon in the title role, this co. would kill it. I thought I had seen some bad comic opera cos., but until last week I had not. F. W. Lennox as Coquelicot was the sole redeeming feature. Of the rest I shall preserve a charitable silence. J. K. Emmet was greeted with one of his usual big and enthusiastic audiences on Monday night, appearing in his new piece, Fritz in England and Ireland. Next week, Jay Rial's Uncle Tom's Cabin co.

Academy of Music (Samuel W. Fort, manager): J. L. Stoddard put in a week of lectures to fair business—not at all in keeping with the merit of the entertainment. This week will be given up to amateur performances for charitable benefits. Next week, Thalia Theatre co. in Prince Consort.

Monumental Theatre (James L. Kernan, manager): Lester and Allen's Brilliants make their reappearance this week, and in addition to Lester and Allen, the co. includes Flora Moore, character specialist; Four Shamrocks, Daly and Derious, in sketches; George Wood, eccentric comedian; Shellman Brothers and their canine circus; Malvina Renner, vocalist; Sam Holdsworth, change artist; Bloletti Amodi, cornetiste, and Irene Worrell, in songs and dances. Next week, J. W. Ransone's Across the Atlantic comb.

Front Street Theatre (Daniel A. Kelly, manager): Hyde and Behman's Two Johns comb., which served up such a palatable variety *menu* at this house week before last, play a return engagement this week. The specialists are Harry Watson and Alice Hutchings, in Dutch sketches; Horseshoe Four, Paddy and Ella Murphy, Irish team; Maud Leigh, serio-comic; Lanort and Gifford, acrobats, and J. C. Stewart and John Hart, comedians.

Items: Dick Smith, a well-known variety comedian, died of epilepsy in this city 26th.—Geistinger took a benefit on Friday night; was the recipient of several very handsome floral tributes, the gift of friends in the city.—On Thursday Catherine Lewis received a telegram from England announcing the serious illness of her father. Her sister Constance left immediately for New York to take the steamer for England.—Manager Dan A. Kelly, of Front Street Theatre, had his annual benefit on Friday night, 27th, and was greeted by a $700 house. After the close of the long and varied entertainment, Mr. Kelly was called upon the stage, and presented by C. H. Fleming, stage manager, on behalf of the employes of the house, with a handsome Elks' badge. The Baltimore Lodge of Elks, of which he is Exalted Ruler, sent him a magnificent elk's head, composed of flowers, and his friends outside the profession, presented him with a costly desk and chair.—The Musical Festival, held at the Fifth Regiment Armory last week, was artistically a pronounced success; but the Oratorio Society, under whose auspices it was given, is out $500. Two performances of Gounod's Redemption were given by the Society, assisted by Thomas' Orchestra, and two symphony concerts by Thomas' Orchestra. The soloists were Franz Remmertz, basso; Fred. Harvey, tenor; Belle Cole, contralto; Mrs. Humphreys Allen and Mrs. Norton Hardnegen, sopranos.—The Geistinger party closed their season here on Saturday night, and the only disturbance in the co. during the entire tour occurred here last week. This was only a slight misunderstanding between the assistant stage manager and one of the ladies, and was soon smoothed over.—Arfwedson, Catherine Lewis' husband, was in town last week and stopped at the same hotel with his wife; but the couple held no communication whatever. While she was at the theatre, however, he went to her rooms to see his children. He returned to New York on Saturday.—The Wednesday Club, an amateur organization of this city, went down to Richmond last week, and gave The Pirates of Penzance for a charitable object. The receipts were $1,500, and the performance met with flattering notices on every side.—Fisk University Jubilee Singers give two concerts at Masonic Temple 9th and 10th.

BROOKLYN.

Margaret Mather made her first bow in Brooklyn at the Park, on Monday night, appearing as Juliet, before an audience that completely filled the house. It was a hazardous undertaking for the young actress, for only on the Monday previous Mary Anderson had played the same character. The opening scene was listened to in silence, and in that which followed every head was bent forward when the Nurse called "Juliet." In response a girlish figure glided on the stage, young and beautiful, with a face on which genius was written in every line. There was only a faint ripple of applause to greet the stranger; the audience wanted to try her mettle, and besides, she was a rival of Mary Anderson—and the long-armed Mary is an immense favorite in Brooklyn. But as the scene went on the spectators became interested. They saw no throwing of arms, no suggestive looks—only a girl who was experiencing, with a proper degree of maidenly modesty, the first intoxicating draughts of love. And when Romeo bowed himself from the ballroom and Juliet eagerly questioned the Nurse, the curtain descended in a storm of applause which did not cease until the actress appeared before the curtain. Miss Mather's status as an artist was fixed. In the balcony scene she was at her best. There was none of that "spooning" which has so often spoiled the scene, but an artistic rendition that, when the curtain fell, was rewarded by a recall. The scene of the parting with Romeo was also so well acted as to gain a recall. Miss Mather, in this scene, played splendidly. She was the loving, despairing wife, not the lachrymose, mawkish, amorous woman that the Anderson makes of Juliet. It was not, however, until the scene in which the Friar gives Juliet the poison that Margaret Mather's powers as a tragic actress were seen. It was a revelation to the audience, which, regardless of inappropriateness of a recall, summoned the actress back to bow her thanks. In the potion scene Miss Mather was simply grand. It was only in the tomb scene that she was somewhat lacking—a very slight blemish, which time and experience will certainly wipe out. It may be said of the entire personation, however, that it was of the highest order of merit, and that since Neilson's time the stage has not seen as good a representative of Juliet as Miss Mather. She reminds the older theatre-goers of Julia Dean Hayne in her palmy days. Miss Mather, of course, is young to the stage and has a great deal to learn; but with an intelligent face, a richly modulated—albeit not powerful—voice, and a strict fidelity to stage business, she bids fair to become the best Juliet of the present day. The support afforded was not commensurate with the talent of the star. Frederick Paulding's elocution is well-nigh faultless, and he thoroughly comprehends the character; but he is far from being the ideal Romeo. Milnes Levick, as Mercutio, left nothing to be desired. He is an actor whom "custom does not stale nor age wither." He was twice recalled. But the personators of Capulet, Friar Lawrence, Tybalt and Paris were weak, while Peter and the Apothecary were decidedly bad, and the Benvolio (Walter Eytinge) was even worse. Miss Bailey's Lady Capulet was only fair; but the Nurse of Carrie Jamieson was worthy of high praise. The costumes—for a wonder—were historically correct. Romeo and Juliet was repeated on Tuesday to an overflowing house. The repertoire for the remainder of the week embraces The Lady of Lyons, Leah and As You Like It. Next week, Fay Templeton in The Mascot.

Courage, a new drama by A. C. Gunter, was produced on Monday night at the Grand Opera House in the presence of a large audience. Mr. Gunter is well known as a dramatist, his Fresh, Two Nights in Rome and After the Opera being well known to theatre-goers. In Courage the author has made an advance in the right direction. While the situations are not entirely novel, yet the hand of the skilled dramatist has so surrounded them with accessories as to make them seem almost original. Many of the situations are powerful, especially the close of the second act and the fifty tableau. The play hinges on the struggle of the patriot Cubans with the Spaniards, and the opportunity for displaying strong passion is seized upon with good effect. The scene between Blanche and Maria Cespedes is one of the most powerful in the play, and was followed by liberal applause. Courage is beautifully set; the scenery, most of which depicts tropical scenes, is of great beauty. Rocky Cave, with moonlight effects, is a triumph of scene painting. The tableaux are very effective and well managed, and the drama is acted by an excellent co., Atkins Lawrence enacting the hero. The cast includes William Lee, Sedley Brown, Horace Lewis, J. P. Keefe, H. D. Gale, Florence Elmore, Mary Shaw and Katie Gilbert. On succeeding evenings the house has been well filled. There is little doubt but that the play will prove a great success. Next week, Marie Prescott.

The Planter's Wife is the attraction this week at Haverly's. This is its second appearance in Brooklyn this season. It has been played to very large audiences nightly Maude Granger has greatly improved in the character of Edith Grey since she was here before, and little Lillian De Garmo is as piquante and droll as ever. The play is well acted throughout, and the applause is liberal. Next week, Haverly's Minstrels.

Leavitt's All-Star Specialty co. serves to pack Hyde and Behman's this week. The co. is a first class one, and the olio is full of good things.

Items: Manager McConnell returned from Chicago on Monday. He held an informal reception in his private office in the evening, ex-District-Attorney Wernberg making the address of welcome. The floral gifts were very numerous and costly, the æsthetic sunflower predominating.—Marie Prescott is to produce a new Russian drama, Czeka, during her engagement next week.—The old Hooley's Opera House, lately used as a museum, is to be demolished.—Caste, by Harry Pitt's Bijou Theatre co., was presented at the Park at the matinee yesterday to a large audience.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Few of the pleasing features that characterized his Fritz of old enter into Emmet's enaction of the rôle to-day. The tuneful voice that popularized his Lullaby and other songs is displaced by husky notes that would hurry their possessor to an early resignation on the boards of the variety stage. The new play, Fritz in England and Ireland, proves neither better nor worse than its many predecessors, and the support were accorded but limited opportunity to display their ability. Business financially was discouraging at the outset, though later in the week the houses improved. Thatcher, Primrose and West's Minstrels, reinforced by Billy Rice, present week. Harry Lewis' annual benefit takes place 7th, the programme being largely made up from local talent.

Robinson's Opera House (R. E. J. Miles, manager): Despite the fact that the engagement of past week marked the artist's third appearance during the present season, and that she was handicapped by an unfavorable location, Charlotte Thompson attracted remunerative audiences, the matinee performances fairly packing the house. Jane Eyre, East Lynne and Miss Multon constituted the week's repertoire, the star in the latter play investing the title role with a degree of emotional intensity that secured her an enthusiastic recall. Leavitt's Rentz-Santley party will fill out current week, the final one of the season.

Heuck's Opera House (James Collins, manager): Colville's Taken From Life comb. put in an appearance at a somewhat inopportune season, and paid the penalty by playing to rather meagre attendance. Joe Wheelock has replaced Gerald Eyre since the co.'s previous visit, and was well received, as also was Rachel Sanger, who assumes the leading female role, formerly acted by Louise Balfe. Lydia Carderan's Jack was thoroughly satisfactory. Scenic Artist Hughes deserves credit for the excellent manner in which the play was mounted. The present week will be devoted to Mestayer's Tourists, reinforced by the Knights. The Davene Specialty comb., 7th.

Coliseum Theatre (James E. Fennessy, manager): The mantle of George Fox has evidently fallen upon a worthy successor in George H. Adams, who, supported by an excellent troupe of specialty artists, presented his new pantomime, Post-Boy of Paris, to the best houses of the week. James R. Adams' Pantaloon was excellent, and the artist evinced his versatility 25th by doing his brother's part (George having been taken ill) during the third act. Current week, Leavitt-Pastor comb., followed 7th by Elliott Barnes' Summer Boarders.

Items: Howard Hinkle, a wealthy resident of this city, has made Louis Ballenberg an offer of $1,000 per annum during the ensuing five years toward the permanent organization of a local orchestra, stipulating that other Cincinnatians assist until $12,000 has been secured. Peter R. Neff has signified his willingness to subscribe $500, and no doubt is entertained but that the entire sum will be realized in very short order.—It had been originally intended to have brilliantly illumined Elm street from Fourth to Fourteenth street during the continuance of the Dramatic Festival; but the conflagration at the electric-light works has rendered the scheme impracticable.—Henry Watterson, of the Louisville *Courier-Journal*, and J. B. McCullagh, of the St. Louis *Globe-Democrat*, are in the city to write up the Festival for their respective journals.—Frank A. Small, agent of the George Edgar Shakespearean comb., has booked his party for week of October 28 at Havlin's new theatre.—The Festival directors are already experiencing some of the quandaries which harass theatrical management. Lawrence Barrett, whose name figures prominently in every programme, has written Miles a letter complaining that his picture did not precede all other illustrations in the official handbook!!! Barret is bound to make all capital possible from the event, and his painting (life size) in the role of Cassius is conspicuously displayed in one of the most prominent Vine street show-windows. Mary Anderson, it is said, has notified the Festival directors that she will not consent to play Desdemona 3d, though prepared to undertake the same part in the closing performance 5th, and assigning no reason for her action in the premises. The directors claim they will not break faith with the public by changing the programme, and that as the lady accepted the role with no solicitation on their part, she shall herself account to the public for her change of heart at such late date. In the event of continued refusal to fulfil her contract, either Marie Wainwright or Kate Forsythe (both of whom are proficient in the part) will be assigned the role. The Mirror's Festival Number, whose appearance was anxiously awaited, was in big demand; the enterprise displayed by its publishers insures its future hearty welcome at the hands of Cincinnati amusement-lovers.—Manager Dicksons and E. E. Rice were in the city during the week.—Hubert Heuck, proprietor of both Heuck's and the Coliseum, now appreciates the fact that under Fennessy's popular management of latter, and a popular discrimination of attractions presented, the interests of his houses do not conflict, and he will have both theatres in full swing next season. Extensive repairs, under the supervision of Oscar Cobb, will be made in the Coliseum, one of the improvements being in the shape of a new balcony. Heuck proposes likewise to discontinue the sale of beer in his other house excepting down stairs, and will make some needed alterations.—Secretary Hall, of the Dramatic Festival, informs me that he has received over 2,800 press applications for tickets. Very few of such applications outside of representatives of leading journals in the larger cities and the dramatic papers will receive recognition.

SAN FRANCISCO.

April 23.

The McCaull Opera co. was greeted on Tuesday night at the California Theatre by one of the largest and most fashionable houses that the house has held for many a day. Several old favorites were introduced in the co. and received a hearty greeting. Lilly Post has improved greatly, and 'Frisco claims her as her own production. The Queen's Lace Handkerchief is in for a long run, and deservedly so. The costumes are handsome, the voices good, the music sweet, the women pretty, and the men all that could be desired in their individual lines. The Merry War will follow.

Cad the Tomboy was revived 18th, and played remainder of the week. Louise Sylvester, as Cad, was fair. To-night Boucicault's Arrah-na-Pogue, with Grover junior as Shaun; Grover senior as The O'Grady; George Osborne as Beamish; Charles Norris as Feeny; Ida May as Arrah, and Constance Murielle as Fanny. Mr. Grover announces that as to-night is the 319th anniversary of Shakespeare's birth, a grand Shakespearean tableau will be presented.

Petite Minnie Maddern has not played a very successful engagement; for which I am in sympathy with her. The little woman has talent and emotional power, and some day I hope to see her as an emotional actress. Roland Reed begins an engagement to-night, and will make his appearance in Cheek.

The knights of burnt-cork have no cause for complaint. The bill of last week was a good one, and the result was large and appreciative audiences. Courtright will revive Flewy Flewy; Emerson introduces his character sketch, Before the War. Charley Reed has always something new on hand to surprise us.

Items.—The Vokes Family have done poorly in the interior.—Roland Reed played to fair business in Eureka and Sacramento this week.—Bert's new dramatic organization, including Mrs. F. M. Bates, Ada Deaves, Wm. H. Thompson, George Wessels, E. N. Thayer, Clarence Wilkins, Ben Teale, Rose Stewart and Olga Brandon, left on Wednesday for Portland to open in The Red Pocketbook at the New Market Theatre next Monday night. James M. Ward and Carrie Clark-Ward leave next Wednesday to join the company, opening as stock stars the following Monday in Inshavogue. Mrs. Fred Bert (Henrietta Osborne) will join the co. later to play Rose Michel and other strong pieces. Othello will be presented during the engagement to give George Wessels an opportunity to play Iago. It will be a stock-star comb., the leading members taking their turns in favorite parts.—Holmes Grover, Jr., and May De Lome are at the Palace Theatre, Portland, variety, playing afterpiece dramas, to fine business.—Howe's Jubilee Singers and Colored Minstrels appeared at the New Market Theatre, Portland, on Thursday evening.—Louise Lester and Stuart S. Harold are in the leading roles of La Perichole, presented at the Oakland Colosseum.—Alma Stuart Stanley goes East shortly. The lady was late of the Leonard Grover comb., but claims to have been ill-treated by that party. She has given much satisfaction, and we are sorry to lose her. She cannot be easily replaced.—Mr. Lancaster, husband of Gracie Plaisted, who went to join the Melville Opera co. in Australia, returned by the last steamer in poor health.—Manager Hayman has cancelled all dates in the interier for Minnie Maddern, and they proceed direct to Omaha.—Jay Rial, who with Stinson will manage Modjeska's season at the Baldwin, arrives here on the 26th.—Mark Thall has closed a contract with M. B. Leavitt to go East for the season of 1883-4.—Alfred Hanlon, for some time in Southern California seeking health, leaves for the East to-day. He shows but little improvement. He is a brother of the gymnasts.—Willie Simms and Fannie Young are playing in the burlesque Cinderella, at the Market Street Theatre. Simms is a good comedian.—David Peyser, the advance representative of W. J. Scanlan's Friend and Foe co., is in town.—Gustave A. Mortimer, the experienced manager of Roland Reed's Cheek comb., arrived in town Thursday.—S. F. Paullin, of this city, formerly theatrical costumer, has leased the Santa Rosa White Sulphur Springs. There will be a grand opening on May 1.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): Callender's Georgia Minstrels three nights to very good business. Excellent co., and especially strong in musical features. A pleasant disappointment as to old jokes. Several new songs introduced. "Attic Guards" immense. Good clog dancing. Bob Mack's bantam seems to have recovered from late indisposition, and is as lively as usual. Billy Kersands and his mouth were there also. James O'Neill and a powerful support played Monte Cristo and finished week to good attendance. O'Neill, in the role of Edmund Dantes, does splendidly. He gives the part plenty of dramatic force and also shows wonderful ability at working up the climaxes. O'Neill was a member of Ellsler's stock co. eleven years ago, and has always been a big local favorite. Henry Lee, as Nortier, made a decided hit. He is a finished actor and very clever with disguises. Rest of co. strong. Scenic effects very striking and loudly applauded. Boston Ideals April 30; Corsican Brothers week of 7th, closing regular season at this house.

Academy of Music (John A. Ellsler, manager): Kate Claxton and a fine co. in Two Orphans, all of week, except Friday, when Frou-Frou was produced. Average attendance good. It is the old, old story that Kate in Two Orphans is without an equal; but it may be news to some that as Frou-Frou she is a failure. Henrietta Vaders gives excellent support; Charles Stevenson ditto. Lillian Spencer, as the Creole, in Article 47, 30th, week; C. B. Bishop 7th.

Items: Harry J. Eastman, property-man at the Euclid, died of heart disease, in the property-room of the Opera House, at 10 A. M., Saturday, 28th. Mr. Eastman came to Cleveland in 1869, and became property-man at the Academy of Music, leaving then only to accept a similar position at the Opera House on its opening. He has always paid the strictest attention to his profession. He leaves a wife, but no children. Funeral Tuesday afternoon, 2d, under the auspices of Iris Lodge, F. and A. M., and the Actor's Relief Fund.—Mr. James O'Neill and wife were guests of Mr. and Mrs. W. J. Morgan during their stay here.—Bob Mack's little bantam was "under the weather," but is now better, and appears nightly. Mack is training another, to be used in an emergency.—The Damrosch Orchestra give one concert at the Opera House, 17th.—The Mirror's Festival Number portrait of Manager Ellsler is inclined to flatter him.—Adelaide Detchon, of this city, left for London last week, where she will appear in houses of English aristocracy as an American beauty! She may create a genuine sensation, as she is remarkably handsome!! Reads and recites well!!! and has what is known as "society manners!!!!"—Josie Batchelder joined Kate Claxton's co. here, taking her old place as Marianne, the Outcast, thus relieving Henrietta Vaders, who found it impossible to support that character and the Countess.—The three Thomas Concerts at Tabernacle, 7th and 8th, received much attention.—Manager [illegible], of the New Park, has been offered the management of the Pittsburg Opera House. If he accepts, it will give him rather a strong hold upon attractions.

ARKANSAS.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): Mabel [illegible] comb. in Queen's Evidence. The Militia Major and East Lynne, April 23, 24, 25, to fair houses. They have a good band and orchestra.

Items: The Academy of Music was closed this week.—The well-known comedians, Barry and Fay, arrived April 24.—Harry Stoddard, of Leubries Theatre, Memphis, is here. He will remain all Summer.—Mr. Hitchcock, in advance of Billy Arlington's co., is here making arrangements for dates. They will close their season here 4th.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): The Harrisons (Alice and Louis), in Photos, began April [illegible].

Foster's Zoo (Ned Foster, manager): The Turkish Slave Market.

National Theatre (Mike Goldsmith, manager): Vaudeville performance.

Items: New vaudeville theatre, called Bella Union, just opened.—Several Navajo Indians take part in performance at the Zoo next week.

DENVER.

Tabor Opera House (W. S. Morse, manager): The Harrisons, in Photos, opened April 23, for one week, to a good house, and prospects are very flattering. Robson and Crane 30th, week.

Academy of Music (W. C. Helker, manager): Madison Square Theatre co. in Young Mrs. Winthrop, opened April 23 for the week. On opening night the house was packed. Vokes Family 30th, week.

Items: The Academy of Music was hansomely decorated with flowers, etc., on the opening night, and presented a fine appearance. The Mad. Sq. Y. M. W. co. was first-class in every particular, and the opening was unquestionably a great success. Following is the staff of house: Parker and Killen, lessees; W. C. Hilker, manager; A. A. Killen, treasurer; W. M. Sullivan, assistant treasurer.—E. M. Roberts left on the 26th, for California to look after the interest of Modjeska.—W. H. Bush, who has been manager of the Tabor Opera House since its opening, resigned 23d. Mr. Morse, who has been assistant treasurer for the past year, was appointed to the vacancy. Mr. Morse is well liked by the profession and the Denver public, and will make an efficient manager.—Lawrence Barrett closed one of the most successful engagements of the season at the Tabor last week, receipts running over $10,000. At the Saturday matinee the receipts were $981.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (H. W. Roberts, manager): Frank Mayo appeared April 26 in the time-worn but still interesting and attractive backwoods play, Davy Crockett, to a fair house. Mr. Mayo is too well known to admit of any comment. The support was excellent. Ada Gray presented East Lynne 27th, to a good house. The star did not come up to expectation. The support was very good. Haverly's Mastodon Minstrels gave two performance 28th, afternoon and evening, to large business. The singing in the first part was very fine, and the specialties good. Everybody was well pleased.

American Theatre (W. S. Ross, manager): Business fell off a little the past week. Departures: James and Lydia Sheeran, Charles L. Banks, Frank Jones and Olympic Quartette. Week of 30th opened to large house. Co. consists of John and James Russell, Frank Lewis, Isabel Ward, Keegan and Elvin, Durell, Swain Brothers and Alice Montague.

Items: Dwight G. Goodell, chief usher at Roberts' Opera House for the past six or seven seasons, died at his residence in this city 26th of typhoid pneumonia, being sick only four days.—Frank Harrison, stage manager, and Lillie Wood, of the stock of American Theatre, had a joint benefit afternoon and evening of 27th to large houses.—At the regular meeting of the Elks 30th, three new members were initiated, including Henry Roberts, manager Roberts' Opera House, and Samuel Alexander, of the Carrie Swain comb. The membership of the lodge now numbers about 100, and is in a flourishing condition.

WATERBURY.

Opera House (Jean Jacques, manager): Joseph Murphy in Kerry Gow, April 23, filled the house, and, as usual, delighted his audience. Haverly's Minstrels drew a fair house, 24th, giving a good performance. Tony Pastor's Own co. is booked for 4th.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Booth's Theatre co. in Corsican Brothers, April 23. Audience very enthusiastic; entertainment first-class. Joseph Murphy, in The Kerry Gow, 25th; support fine. Receipts $460. Haverly's Mastodon Minstrels gave a first-class show 27th. Receipts, $500. Ada Gray, 28th; fair house; play well received.

Items: Haverly's was the eighth minstrel show here this season.—J. H. Kelly, advance agent of Forepaugh's Circus, was in town to-day (28th), making arrangements for 18th.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): April 25, Haverly's Mastodon Minstrels to a good house. Entertainment first-class. John T. Raymond appears in In Paradiso, 12th.

NORWALK.

Opera House (Fred. Mitchell, manager): Frank Mayo in Davy Crockett, April 23. In spite of the storm, the attendance was large, and the audience was more than pleased, the support being unusually good.

Item: This last week's issue of The Mirror is really a work of art, and is one of the finest ever produced. For neatness and general make-up, it is far superior to any of the so-called dramatic papers in the country, is the verdict of the newspaper men in this section.

DELAWARE.

WILMINGTON.

Grand Opera House (Jesse K. Baylis, manager): Minnie Hauk, supported by two other artists, gave a very delightful performance April 5, to a very small house. It was remarkable that these few artists would give such a pleasing concert. The other two of the co. were unavoidably absent. Winston-Gordon Opera co. sang Perichole (second time) to fair business. On Saturday evening they attempted to do Fatinitza and made a great failure. Winston and Amy Gordon were, of course, good, but the chorus was simply horrible.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Herrmann drew good houses last week. Jay Rial's Uncle Tom co., this week. Ada Gray, 7th.

Ford's Opera House (John T. Ford, manager): Carncross' Minstrels to fine business, last week. No further announcements.

Theatre Comique (T. E. Snelbaker, manager): This week, J. J. Coleman and Frank I. Frayne's comb., in Si Slocum.

Items: Barnum comes 9th and 10th.—Fisk Jubilee Singers at Congregational Church, three nights and matinee, commencing 4th.—The Festival Number of The Mirror has been much admired.—A large number of our people are going or have gone to the Festival.

ILLINOIS.

ROCKFORD.

New Opera House (I. P. Norman, manager): April 26 was a gala day here. Odd Fellows' reunion, and thecity was crowded with strangers. Chicago Church Choir gave Pinafore matinee and Patience in evening to crowded houses.

PEORIA.

Grand Opera House (I. B. Barnes, manager): The Ensign Comedy co. in Rooms for Rent played to small houses April 20 and 21; stormy both nights.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): C. B. Bishop, in Strictly Business, attracted a fair house April 20. Whiteley's Hidden Hand co. came 23d, to good business. Baker and Farron played Chris and Lena, 26th, and were followed afternoon and evening of 28th by Atkinson's Jollities; 8th, W. L. Grimsley and local talent give one concert; Karl, with Charley Gardner and co., 15th; Tony Denier, 18th.

AURORA.

Coulter Opera House (R. W. Corbett, manager): A local society has been occupying the house six days with a fair. All the ushers of the house are prominent members thereof. It has been a successful and enjoyable affair.

Item: Charles Forbes, proprietor, and Charles H. Rogers, business manager of Forbes Dramatic co., were here April 27, arranging for the appearance of the co. 4th and 5th. Mr. Forbes says he has the attraction now in the person of Georgie Woodthorpe. Miss Woodthorpe was the leading support of Frank Mayo one season, and has played a successful engagement in Chicago. She was highly recommended by the press of the Slope. She is ably supported by F. L. Cooper, also a Californian, and the Forbes co. The bills for the two nights will be 4th, Dash, the Butterfly, a new play; 5th, Forbes' old standby, Black Diamonds. Hazel Kirke, 12th.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, managers): Haverly's Minstrels came April 27 to an immense house, followed by Gallagher and Gilmore's Devil's Auction co., 19th, to

big business. Furnished Rooms came 21st to good house. They are the best co. that have played that piece in this town.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Whiteley's Hidden Hand April 21 to big house. C. A. Gardner's Karl co., 11th, is the last booking for the season.

Gaiety (John Long, manager): Harry De Lave has resumed his old position as stage manager.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): Thatcher, Primrose and West's Minstrels opened April 23, to one of the best houses of the season. The standing-room-only card was displayed long before the curtain rose. This is undoubtedly the best minstrel show that has visited us this season, and their performance gave immense satisfaction. The engagement closed 25th.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Stradella, by the Maennerchor Society, drew good houses the last of the week. James O'Neill, with an excellent co., will open in Monte Cristo. Baum's Maid of Arran comb. will follow. Modjeska will be here in May.

Zoo Theatre (W. C. Gilmore, proprietor): The fine bill presented last week drew good houses. The following will appear this week: Harper Brothers, Mabel Francis, Cavana and Mason, Annie Cushman, Mary Milton, Lou Connelly, Virginia Ross, Minnie Oscar Gray and Mrs. T. Stephens in their play, Saved from the Storm. As the bill is an excellent one, good houses will doubtless rule.

Items: John Anderson, assistant manager at English's, will go East in a few days for a vacation. He will spend his time principally in Philadelphia and New York.—Rehearsals are in progress by the Indianapolis Opera co. for the production of Fra Diavolo. William Castle will sing the title role.—Dad's Dollars is the title of a new comedy by Frank P. Weadon, of this city, which will be produced next season by J. N. Gotthold, of the Jeffreys Lewis co.—Marie Francis, of the Maid of Arran co., is an Indianapolis lady.—My telegram in the last MIRROR was badly mixed in transmittal.—Seven members of the T., P. and W. Minstrels were sick in St. Louis; but upon their arrival in this solubrious climate, they all recovered and were able to appear at each performance. None were left behind in St. Louis.

ANDERSON.

Union Hall (C. B. Kline, manager): The I. O. O. F. band gave a concert to about $200 April 26. Hortense Pierce, of Cincinnati, for some unknown cause, failed to make her appearauce.

Arena: S. K Barrett and Co.'s circus 17th.

Items: The foundation for the new opera house is being rapidly finished, and by next season Anderson will have as good an opera house as any town in the State. It will be managed by J. E. May.

MADISON.

Madison Opera House (Thomas N. Calloway, lessee): Hazel Kirke closed the season here April 24 before a large and fashionable audience. The acting of the co. was highly satisfactory. J. F. Hagan, as Dunstan Kirke, was pronounced by all the best ever seen here. George E. Poulett, as Pittacus Green, and John L. Hay, as Aaron Rodney, cannot be too highly praised.

Item: This closes an unprofitable season for both local and traveling managers.—Charles R. Bacon, manager of the Kirke co., is a genial and accommodating gentleman. He requested your correspondent to send his regards to THE MIRROR.

RICHMOND.

Phillips' Opera House (E. H. Shute, manager): Sullivan and Gaylord's Female Mastodons drew a fair house April 23. The first part is neat and novel, the ladies being seated in swings.

Grand Opera House (Dobbins Brothers, managers): Oliver Doud Byron and co. came April 27 in Across the Continent to a large and enthusiastic audience, giving a No. 1 show. Rhea will close the season at this house 3d.

Items: Phillips' Opera House will be rebuilt this Summer. It's not settled who will be the manager. There are several parties after the Grand Opera House.

SHELBYVILLE.

Blessing's Opera House (John Blessing, proprietor): Hazel Kirke was played April 26 before a large and appreciative audience. Hazel is always greeted with crowded houses in this city.

Item: An effort will be made this year to erect a new and more commodious opera house, as the present one is too small, and is inconvenient in other respects.

IOWA.

IOWA CITY.

Opera House (J. N. Coldren, manager): The Ensign Comedy co. in Rooms for Rent, gave a poor entertainment to a good house, April 25. Hazel Kirke, 5th.

Item: Louis Falk, of Chicago, gave an organ concert at St. Mary's Church, 30th. The new organ, which has just been completed, is the largest in the State.

WATERLOO.

Burnham's Opera House (E. W. Burnham, manager): Haverly's Minstrels, April 25, to good house. The trained dogs were an excellent feature of the performance.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Haverly Minstrels came April 24, to a packed house. The audience were somewhat disappointed, being led to suppose the Europeans would appear. The co. is much weaker than formerly. Hazel Kirke (Belle Archer and Charles Wheatleigh), 3d. T. W. Keene will appear in Macbeth, 4th. This is the first presentation of Macbeth in many years. We then have a vacation until 22d, when Carrie Swain in Cad, comes.

Items: We are to have a grand Musical May Festival, 22d and 23d, with a matinee afternoon of 23d. The Festival was planned by Prof. B. F. Peters and Arthur Kitson, and was to have taken place in Christmas week, but was postponed to a later date. The following will take part: Frederic Archer (solo organist) and Kate M. B. Wilson (soprano), of New York; Ettie Butler (soprano), May Phœnix (alto), Dr. C. T. Barnes (tenor) and B. H. Grove (bass), all of Chicago; Mrs. E. Brink, Mrs. B. F. Peters and Mrs. D. C. Cram, of Dubuque. The Festival will be held in St. John's Church, which has been fitted up very elaborately, and has a seating capacity almost equal to that of the Opera House.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): Rice's Surprise Party, billed for April 25, failed to make their appearance. The city was well billed. Tickets were advertised for sale on the 24th, and about all the reserved seats were taken by the afternoon of 25th at one dollar each. The house would have been packed. It appears that by some accident or other delay, the train did not arrive at Omaha in time for the co. to play in that city, 23d. The date of 24th, at Lincoln, was filled. The next day (in the afternoon) Manager Dohany was informed by telephone that the co. would play at Omaha that night, and give Council Bluffs the go-by. An offer was made to pay house rent and other expenses. Manager Dohany answered that he would not cancel under any consideration; that he would hold the manager to his contract, and if he refused to fulfil it he would invoke the law's aid. This ultimatum was ignored. There was much disappointment at the non-appearance of the co.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Baker and Farron appeared April 23, to a large house. They were well received, and will certainly draw well when they come again.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): The Ensign Comedy co. presented Rooms for Rent, April 23, to a fair-sized audience.

Items: Manager Skeels is making great preparations for Thomas' Concert, in early part of July. Subscription lists have been placed in all the leading business houses, and the seats are being taken up rapidly.—E. W. Walcott, business agent of Cody and Carver's new enterprise, The Far West, is in the city, making arrangements for 23d and 24th.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Haverly's Minstrels April 16, to a good house. The burnt-cork artists did not give general satisfaction. The Iowa High School oratorical contest was held 17th. Hazel Kirke, 4th; Vokes Family, 12th; Theodore Thomas' Orchestra, 26th, closes our season.

Items: Time for next season is being taken up very rapidly. The book shows none but first-class attractions, and these limited.—Reserved seats for Theodore Thomas' Concert are selling fast at $2. This seems a big figure at a place where reserves are usually seventy-five cents.

KANSAS.

FORT SCOTT.

Davidson's Opera House (W. P. Patterson, manager): A co. calling themselves the Swedish Lady Quartette Concert and Comedy co. appeared April 24 before a small and disappointed audience. It was without a doubt the thinnest thing we have had the misfortune to see this season. A great many left disgusted before the performance was over.

Item: Manager Patterson, of this place, attended a meeting of opera house managers held at Lamar, Mo., April 23. The following cities were represented: Parsons, Kan., by E. H. Edwards; Joplin, Mo., H. H. Havens; Springfield, B. Dubbs; Carthage, A. E. Gregory; Lamar, Brown and Avery; Nevada, H. C. Moore; Rich Hill, Mr. Dunning; Butler, W. E. Walton; Sedalia, C. W. Lyons. They formed what is to be known as The Southwestern Association of Opera House Managers. The object is mutual benefit and protection.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Atkinson's Jollities came April 23 with the Electric Spark to a good house. First presentation of this extravaganza in our city, and its commendation was universal. Thomas W. Keene, 24th, in Richard III. The attendance was rather light, owing partly to bad weather. Mestayer's Tourists 26th, to a rousing good house. The co. was augmented here by the addition of Mr. and Mrs. George S. Knight, who are great favorites with our people. Their Knight co. is disbanded and the Burgers gone East.

LAWRENCE.

Bowersock Opera House (W. F. March, treasurer): Thomas W. Keene April 23 in Richard III. Another good attraction and a house with standing room only. If we get such talent we are sure to make them happy with big business and hearty appreciation. Coming: Miss St. Quinten, in Voudoo Violet, 7th. Robson and Crane, 15th.

KENTUCKY.

LOUISVILLE.

Theatricals have been dull. Thatcher, Primrose and West's Minstrels, April 26 and 27, were the only attraction during the week. Business was very good.

Buckingham: The worst show of the season at this house was that of the past week—the Herman and Draper 100 Wives comb. It is an abortion, and should be smothered before it has an opportunity of perpetrating further outrages upon unsuspecting communities.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Janauschek, in her great roles of Marie Stuart and Marie Antoinette, April 26 and 27, and although business was not what it should have been, the engagement was a financial as well as artic success.

City Hall: Charlie Collins, in Reward, to big business.

Lyceum: The fine bill and great afterpiece, Portland by Gaslight, has caught on. Big and packed houses have been the rule.

Items: "Punch" Wheeler has been here booming Only a Farmer's Daughter co., and he smoked with all the press gang.—The Artillery are working hard for big houses 4th and 5th, with Sam'l of Posen for the card.—Waterhouse ought to have a diploma for the labor he has done. The town is to be showed to death for the next month, and I hope before another season some arrangement will be made as regards one-night stands.

AUGUSTA.

Granite Hall (C. B. Morton, manager): Frank Mayo as Davy Crockett, 3d. His advance, Frank D. Hall, was in the city Wednesday.

MASSACHUSETTS.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): April 24, Lotta in The Little Detective to large business. The play failed to please. Ada Gray 26th, in East Lynne to light business. Booth's Theatre co. No. 2 27th in The Corsican Brothers. Frederic de Belleville as the twin brothers, was excellent. Business light. Raymond 7th; Daly's co. 11th; Rhéa 15th.

Item: Manager W. D. Chase, of Chase Brothers, has fitted up one of the finest offices in the State, to which he has just acded a fine hundred-dollar desk of a unique pattern. Elegantly framed pictures of all the leading professional people adorn the walls.

NEW BEDFORD.

Opera House (Walter Clifford, manager): Leavitt's Giganteans played April 2: to small house; Lotta played in Little Detective 25th to $525. The audience was disappointed at change of play, Bob being announced. Lotta was as sprightly as ever; but her voice is gone. The supporting co. is weak and their acting uneven. Margaret Mather as Juliet 26th. The first appearance of this star here created quite a furore and the audience was sympathetic and kind. Her interpretation of the role was almost perfect, and in the emotional scenes she exhibited powers which mark her as a truly great actress. The support was far above the average, and the evening was a red-letter one in the amusement events of the season.

Items: Charles Bradshaw, who for the past four years has supported Lotta, will star next season in The Recruiting Sergeant, a play written expressly for him.—Anthony and Ellis' last Uncle Tom's Cabin co. closed a successful season at Scranton, Pa., April 24. Mr. Anthony informs me that the season has been a successful one as a whole; but the expenses having been heavier than in previous years, not so much was netted. These managers are negotiating with London parties for the exclusive right to produce in this country next season a dramatic sensation.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): April 28, Robert McWade, in Rip Van Winkle; gave a fine performance to a good house.

LYNN.

Music Hall (J. F. Rock, manager): Modjeska, April 24, in Shakespeare's charming comedy, As You Like It, to a medium-sized house. She is the most beautiful and accomplished actress that ever visited our city. The people deserving of especial mtntion in the cast were Ida Rolfe as Celia, Frank Clements as Jacques and Clara Fisher Maeder in the quaint character part of Audrey. Lotta in Bob 25th to a good house. She did not draw so well, however, as she did last season in the same character, having a packed house on that occasion. Company not so good as last season. As a singer she is nil; but as a high kicker she still retains her agility. Lillian Billings 27th and 28th in Only a Farmer's Daughter to light business. Company fair. The piece went smoother on the second night, James Neil appearing to much better advantage in the character of Harold Lenox than the gentleman who appeared in the same part the preceding evening.

Items: Manager Frank informed me that James Neil, who played Harold Lennox so excellently, and who was the original Jack Hartley of the party, has just refused a flattering offer from M. B. Curtis, and will resume his old character of Jack in a few weeks. The co. will not close until the second week in June.—Henry Keating will resume his position on the police force at the Point of Pines in May.—Two young women of this city have lately joined the auxillary force at the Boston Museum.—Charles Osgood of Anthony and Ellis' Uncle Tommers, is at home.—Cecil Rayne, who appeared as Lieutenant Elden with Lotta, is a very bad amateur and should quit the stage.—Frank Chanfrau 5th and Bartholomew's Equine Paradox 7th, week.

AMESBURY.

Merrimac Opera Hall (M. Kelly, manager): Only a Farmer's Daughter drew but a moderate house, April 24, but deserved a big one, and a second appearance of this co. would doubtless pack Opera Hall. Mardo; or, The Nihilists of St. Petersburg 25th by the Frank I. Frayne comb. drew a crowd, and was pronounced one of the best plays we have had this season. The dog was called out to share the honors with his master. Minnie Foster's co. appeared 30th in the everlasting Uncle Tom's Cabin, with the Norfolk Colored Students, bloodhounds, performing donkey, etc. Parsons and Crossman's New York Ideal Opera co. presented The Mascotte 2d, with Harry Haskell as Lorenzo and Ruth Sherman as Bettina. Kit comes 7th, Joshua Whitcomb 10th and Kerry Gow 11th.

FITCHBURG.

Opera House (A. Whitney, proprietor): Corinne Merriemakers, afternoon and evening April 21 to fair house. The same co. gave a sacred concert to a small house 22d. Only a Farmer's Daughter to a fair house 23d. Leavitt's Gigantean Minstrels had a slim house 25th. Co. not as good as that of last year. M. B. Curtis in Sam'l of Posen to a fair house.

Items: The Lesbian Quartette, of Lowell, were to give a concert 24th; but there being but three seats sold the manager concluded to postpone it. The co. afterward held a little concert, all to themselves, at the Fitchburg Hotel.—Young Mrs. Winthrop, booked for April 27, changed date to December next. It is said that the manager changed date because there were four cos. booked for same week and all ahead of him.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Frank I. Frayne, as Mardo, April 26 to only a fair house. With the exception of S. K. Chester his support is very poor.

Item: After Frayne closes his Mardo season Mardo season May 12, he intends doing the Northeastern States with a satirical piece entitled Tewksbury's Horrors. The plot is to be taken from points now being brought out by the investigating committee.

FALL RIVER.

Academy of Music (George Hackett, manager) Equine Paradox, under the management of John D. Mishler, has played to full houses the past week, giving eight performances. Receipts $3,264. Three nights were stormy, which hurt business. People who have never been in the Academy before attended the past week.

Items: Lotta has decided to play in The Little Detective, which is a very bad selection when played here three years ago it was a disappointment. It will cause a dropping off of $300 in the receipts.—Eugene A. Borden, the obliging ticket-taker at the Academy, has been on the sick list the past week. The Choral Union will be assisted by the Beethoven Society of Taunton and the German orchestra of Boston in presenting the oratorio of The Messiah. Also the following soloists: Mrs. J. F. Knowles, Mary H. How, William J. Winch and Clarence E. Hay.—Rhea 17th and 18th.—John T. Raymond 19th.—The season will close here 30th, which date is open. A good attraction can draw from $400 to $500.—Hooper's Academy orchestra will play on the steamer *Pilgrim* this Summer.

Equine Hoofs: John D. Mishler will not manage Equine Paradox next season.—Professor Bartholomew will take his horses to Newport, R. I. for the Summer. He will endeavor to teach them a new act to replace the school scene. This party are about as flush with diamonds as Jumbo Davis. They play all next season in the West, making their principal stop at Chicago.—Ladies were presented with a handsome souvenir palette of Nellie at Wednesday matinee.—Manager Mishler has been trying to secure a New York Theatre in which to present the Equine Paradox, but without success.—Professor Bartholomew complimented our stage, saying it is the best they have had since the first of the season. He will probably give two entertainments a week during July and August at Newport.

TAUNTON.

Music Hall (A. B. White, proprietor): Margaret Mather, in Romeo and Juliet, April 27, to a large and fashionable audience. It was the best dramatic performance ever given in Taunton, Miss Mather being recalled before the curtain after each act. Especial mention may be made of the Romeo of Freddie Paulding and the Mercutio of Milnes Levick. M. B. Curtis in Sam'l of Posen 27th to a large house.

Items: A sad and what was feared at the time would prove fatal accident, occurred in the dueling scene at the end of the third act of Romeo and Juliet, between Romeo (Paulding) and Tybalt (George A. Dalton). Mercutio received a stab in the abdomen from the sword of Romeo, and fell to the stage. He was immediately picked up and placed on a lounge, and a physician in the audience was called, who ordered his removal to the hotel, where the wound was carefully dressed and the injured man made as comfortable as possible. He is now rapidly convalescing and will rejoin co. next week.

WALTHAM.

Music Hall (R. B. Foster, manager): Lotta in Musette, April 27, to large and appreciative audience.

SPRINGFIELD.

Gilmore's Opera House (D. O. Gilmore, proprietor): Sam'l of Posen April 23. The house was packed, and the performance well merited the enthusiastic applause which greeted the performance. It was the first appearance of the piece in this section. The leading character fits Mr. Curtis admirably. East Lynne 25th, with Ada Gray as the attraction, did a fair business. The Corsican Brothers 26th by Booth's Theatre co. was one of the best performances ever given in this city and Frederic de Belleville as the twin brothers was perfection. The introduction of specialties in the masked ball scene was greatly enjoyed. The Professor 24th to average business. Mr. Gillette, the author, in the title role, and Belle Jackson as the waif, were true to life. Tony Pastor's Variety co. 3d; John T. Raymond, In Paradise, 5th; Daly's co. 8th.

WESTFIELD.

Our Summer Boarders April 21 to one of the largest audiences of the season. Performance good, but the enjoyment of audience of bright incidents appeared to be dampened by several objectionable features which might be left out to the betterment of the piece.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): The season at this house, although drawing to a close, shows no abatement of interest when good attractions are offered. Benefit of Heffron and Ryan, local artists, April 23; large house. Ada Gray in East Lynne, 24th, to a fair house. The performance was a good one, and caused new interest in the old play. M. B. Curtis, in Sam'l of Posen, 25th This absurdity has increased in interest and points since it was here last time. The Professor 26th, to a good audience. Frank Mayo, in the ever-pretty idyl, Davy Crockett, 27th. Booth's Theatre co., in Corsican Brothers, 28th. This is the first time for ten years that it has been seen here. It was presented by a strong co., and Frederic de Belleville filled the double part well. Raymond, In Paradise, 4th.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): John A. Stevens, in Passion's Slave, April 21, to a large and highly pleased audience. W. H. Gillette as the Professor 23d, to a light house. Handsome souvenirs were given the ladies. Leavitt's Minstrels 24th to poor business. Bob Tyrrell, of this city, is with the co., and sings as sweetly as ever. He received a royal welcome. Modjeska as Rosalind 26th, to a well filled house.

Music Hall (Simons and Emery, lessees): Elliott Barnes' Summer Boarders 23d, to a poor house. Charley Frew as O'Shaughnessy made a great hit, and the author appeared as Dennis Kennedy. Haverly's Minstrels, 3th.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Minnie Foster played Uncle Tom to good business April 25th, and gave great satisfaction. Bishop's Genuine (?) Georgia Minstrels played 27th to slim house. The co. seemed to give satisfaction, though the leader of the orchestra needs a little more practice, and the middle man needs to keep still during the singing. Den Thompson 11th.

Item: We are pleased to hear of Minnie Foster's new departure next season. She is to appear in a new play expressly written for her, and one more suited to her especial business than the well-worn U. T.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The past week has been a busy one. Robson and Crane played to packed houses April 20 and 21, standing room only being displayed early in the evening. Barney McAuley, 23d, 24th and 25th, to fair business, presenting A Messenger from Jarvis Section, and his new piece, The Jerseyman. Hazel Kirke, 26th, to fair business for opening night. Charlotte Thompson, 7th, 8th and 9th; Hess Acme Opera co., 10th, 11th and 12th.

Pence Opera House (C. L. Howard, business manager): Kiralfy's Black Crook co. played to top-heavy business, April 20 and 21. Little Butterfly and A Life were presented 23d, 24th, 25th, 26th and 27th, by the Phosa McAllister co., supported by Georgie Woodthorpe and F. A. Cooper. Miss McAllister took a farewell benefit, 30th, when the house was closed for the present. The McAllister co. started on a short tour through the Northwest, 1st. Mr. and Mrs. Bird (Miss Adell) retire from the co. Monday, and will depart for New York at once. Miss Ellis will play the juvenile parts on the trip North.

ST. PAUL.

Opera House (Charles Hains, manager): Robson and Crane, April 23, 24, 25, presenting Sharps and Flats, Our Bachelors and Comedy of Errors to large and appreciative audiences. These mirth-provoking comedians kept the audiences in a constant roar. A. S. Lipman is an attractive and promising young actor, sustaining his several roles in a most commendable manner. Mrs. Mary Myers always does her work well, in an easy, unpretentious manner, and is an old favorite in St. Paul. The co. is very fair throughout, and the performances gave great satisfaction. Barney McAuley, in A Messenger from Jarvis Station, and his new play, The Jerseyman, 26th, 27th, 28th, four performances, to fair houses; Mr. McAuley's Uncle Dan'l and The Jerseyman were highly applauded. The new play took well and proved a success. Mr. McAuley may count on The Jerseyman having a long run. Ella Baker plays the parts of Clip and Chubb admirably. The co. is fair.

Wood's Opera House (Col. J. H. Wood, manager): Attraction week 23d N. S. Wood as Jack Sheppard, ably supported by Effie Johns and the regular co. to good business.

Conley's Varieties (Edwin P. Hilton, manager) presented a good bill, doing an excellent business throughout the week. Manager Hilton has been tendered a benefit for the 13th. New arrival, Carrie Ward.

HASTINGS.

Music Hall (J. B. Lambert, manager): Ida Lewis, April 23, 24 and 25, in Jane Eyre. Sea of Ice and Child of the People, to fair but highly pleased audiences.

MICHIGAN.

DETROIT.

Jeffreys Lewis, in La Belle Russe, appeared at the Detroit April 25, at the annual benefit of Charles A. Shaw. The house was crowded, and proved a flattering testimonial of the high esteem in which this gentleman is held by local theatre-goers. Emma Abbott played a return engagement at the Detroit on the 28th, giving a matinee and evening performance, at both of which she drew large audiences.

Hazel Kirke No. 1 drew fair houses to Whitney's on the 24th and 25th. This play has been done here quite frequently, consequently its drawing power has about vanished. The notable event of the season at this house was the appearance of Lawrence Barrett, 27th and 28th, in Francesca da Rimini. He met with a complete ovation, the house being sold for each performance before the doors were opened. Joseph Jefferson will give one performance 4th.

Tony Denier's Humpty Dumpty co. crowded White's Park Theatre last week. Ida Siddons' Female Mastodons the current week.

Items: The Dime Museum still prospers. Phil Milligan, the proprietor, will send a co. on the road 7th.—Minnie Dwyer, a local elocutionist, gave a reading at Whitney's, 26th. She was greeted by a large and favorably disposed audience, but was severely written down by the press.—George P. Goodale leaves this week for New York.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Lawrence Barrett, supported by a very strong co., produced Francesca da Rimini to a $900 house. The play left an excellent impression, and Mr. Barrett, together with other members of the co., was repeatedly called before the curtain. The play was mounted in excellent shape, special scenery being painted for the production. Prof. Cromwell, April 30 and 1st, 2d and 3d; Morrison and Hull's Minstrels, 4th; Joseph Jefferson, 5th, in Rip Van Winkle and The Rivals; Haverly's Mastodons, 12th; Thatcher, Primrose and West, 15th.

Grand Opera House (E. P. Thayer, manager): Frederick B. Warde played Virginius and Damon and Pythias to only fair business, but left such a splendid impression that he will pack the house when he returns. The supporting co. is good.

Item: Fred Warde was banqueted at Sweet's Hotel immediately after the performance of Damon and Pythias, April 25, by the K. P. order of this city, under whose auspices he appeared.

PORT HURON.

City Opera House (Clay and Buckley, managers): On Sept. 9, 1867, Emma Abbott appeared in this city with a guitar under her arm. She was a child minstrel, visiting the shore towns, and giving musical entertainments. Some of our citizens interested themselves in the young lady and procured for her a hall. The result of that entertainment was $40. April 23, 1883, she again appeared in this city, this time with a co. of forty people, and rendered the opera of Martha. The receipts of this entertainment reached nearly $1,000. Miss Abbott called upon the friends of her youth and repaid them for past favors with complimentary tickets to the opera. The co. gave the best of satisfaction, and Port Huron will always welcome them.

ADRIAN.

Adrian Opera House (Charles Humphrey, manager): The Emma Abbott Opera co., April 17, in Chimes of Normandy, to brilliant and enthusiastic audience. They gave us a delightful presentation of Planquett's tuneful opera. John Thompson Comedy co. of three, in Around the World, April 23, to a poor business; poor show. The treat of the season, 24th, was La Belle Russe, by the Jeffreys Lewis comb.; artistically, fine; financially, fair.

Items: Frank Goodwin, manager of the Jeffreys Lewis comb., sends kind wishes to THE MIRROR.—We notice our old townsman and theatrical veteran, Col. J. H. Wood, again upon our streets.—We are sorry to note the withdrawal of Mr. Charles Humphrey from the management of the Opera House. Mr. Humphrey has held the position with credit to himself, and our people should feel indebted to his efforts in giving us a fine line of attractions. We shall miss him, especially, obtaining bookings for THE MIRROR.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Frederick Warde, in Richelieu, April 23, to fair house. Wilbur Opera co., 27th, in Pirates of Penzance, to good business; Baker and Farron, 4th.

Kalamazoo Opera House (F. H. Chase, manager): Ranch 10, 3d.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Fogg's Ferry, to good business, April 21. Duprez and Benedict's Minstrels, to fair business, 27th.

Item: Have been informed by Manager Reynolds that a contract for at least $2,000 worth of new scenery has been closed. Numerous other improvements are to be made during the Summer.

BAY CITY.

Westover's Opera House (John Buckley, manager): Emma Abbott and co. appeared April 24, in Iolanthe, and gave a matinee 25th, in Bohemian Girl. Miss Abbott seems to have lost none of her charms as a superb singer, and the co. are, without doubt, all that they should be as warblers, but as actors they are, taken as a whole, a failure. At the matinee, it was generally expected that Miss Abbott would appear, as there was nothing advertised to the contrary. As a result, many were disappointed.

JACKSON.

Fred Berger left Sunday last for the West, taking the advance for Sol Smith Russell, striking San Francisco during the Conclave. His route lies through Minnesota, Dakota, Manitoba and Washington Territory. Mike W. Tobin has returned for a short vacation. He will resume the advance work for Barry and Fay next year. Mike says: "Tell them I will be in New York in about four weeks." Charlie Pratt, of the Abbott Opera co., has been coming home every few days during the somewhat extended tour of his co. in Michigan. Considerable comment is being made upon the quality of the entertainments given here by Manager Whitney. The *Daily Patriot*, of 28th, says: "Much dissatisfaction exists in the city because of the commonplace character of the amusements given this season. The scarcity of thoroughly good entertainments has been realized and commented upon. For some reason they have appeared at smaller places all around us, but have given Jackson the go-by. We understand the Emma Abbott and other companies were anxious to appear here, but could not arrange satisfactorily for dates. We trust Manager Whitney will not allow Jackson to grow restive, but materially mend the condition of things. We must have a much better class of amusements or up goes a new opera building." Ranch 10 comes 4th and Esmeralda 8th. The orchestra that has been attached to the Opera House since its opening has gone to Galveston for the Summer, where they play at the new Beach Hotel.

ANN ARBOR.

Grand Opera House (A. J. Sawyer, manager): April 26, Jeffreys Lewis, in La Belle Russe, to good business.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Emma Abbott co., in Iolanthe, April 25, to good house, and in Martha, 26th, to full house. Frederick Warde, in Virginius, 27th, to small but appreciative audience; in Richelieu, 28th.

Bordwell's Opera House (Warren Bordwell, manager): Good show and good business all the week.

LANSING

Buck's Opera House (M. J. Buck, manager): April 24, Carrie Stuart as Chip, in Fogg's Ferry, to fair audience. Cast generally week. The Emma Abbott Opera co., 27th, played Martha to one of the most select and best satisfied audiences ever brought together in the capital city. We hear nothing but enthusiastic words of praise on every hand. This was the Abbott company's first appearance here, and they have caught on the worst kind. Rain injured the house somewhat by its beginning to pour about 7 P. M. In spite of this the receipts were the largest this season, reaching $744.50. This snug amount, with the flowers, encores, calls before the curtain and general hearty demonstrations of approval, would seem to indicate that, should Miss Abbott ever visit Lansing again, the house will hardly hold the people. We want more of this class of entertainments here. They will pay always.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Ford's English Opera co. appeared April 23, 24, 25 and 26, giving Merry War, Black Cloaks and Billee Taylor, to fair business. The co. is not a strong one, the leading parts being poorly taken, and the chorus lamentably weak and ill-trained. Some of the work was well done; but on the whole it was not at all satisfactory. The Tourists appeared 27th, 28th and matinee, to very good business, and gave an amusing entertainment, to say the least.

Coliseum Theatre: The bill includes Jennie White, Lee and Billadeau, Dolan and McCarthy, Barrett Brothers, Jackson and Peasley and Cummings and Clark. Business has been exceedingly good.

Theatre Comique (George Fredericks, manager): The bill this week is much the same as that of last. Business fair.

Items: During May the attractions at Coates' will be the Vokes Family, Carrie Swain, Robson and Crane, McCaull Opera co., Kimmel's new operetta, An Artist of Flanders, and the Thomas Festival.—The chorus at the Thomas Festival will number 700 voices, from Kansas City, Leavenworth, Topeka and St. Joseph.—The Opera Club now numbers seventy-six members, and is rehearsing Pirates of Penzance.—Abram Kimmel is now rehearsing An Artist of Flanders for its presentation at Coates'.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): The Jollities gave their bright and funny play, Electric Spark, to a large house, April 19. Rice's Surprise Party was billed for 23d, but were detained on the road and did not arrive till too late. They played in Lincoln the next night, but were induced to cancel their Council Bluffs date of 25th and play here. They were greeted by a crowded house, which they kept in a constant roar of laughter. It is a most excellent co. Miss Castleton, Mr. Mackay and Mr. Fortescue being particularly acceptable. Barney McAuley, 4th and 5th.

NEW JERSEY.

ASBURY PARK.

Patterson's Opera House (Frank Patterson, proprietor and manager): This house, which was opened recently by the San Francisco Minstrels, is one of the finest in New Jersey. It is perfect in its appointments and has all the modern improvements. Mr. Patterson has leased it for religous services Sunday afternoons for a year. Only a Miner's Daughter had a good house April 23. Mr. Patterson is making extensive preparations for Friday evening, 11th, when Young Mrs. Winthrop will be given by a Madison Square Theatre co. Special trains will be run from Red Bank and Point Pleasant, stopping at all intermediate stations and returning at the close of the performance.

Items: A store front has been added to Central Hall, which has been purchased by Dr. Hugh S. Kinmouth.—Mr. Frank Patterson is arranging a new circuit, which will be known as "The New Jersey Circuit."—Prof. E. C. Taylor, the illusionist, who is making a tour through New Jersey under the management of Frank Patterson, will return here about the middle of May.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): The Planter's Wife was presented by the co., headed by Harry Lacy and Maude Granger, April 23, 24, 25, and proved to be one of the most enjoyable engagements of the season in point of merit; although the business for the three nights and matinees was very poor, which latter fact may be accounted for by reason of two benefits announced for the latter half of the same week. The size and quality of the audience that filled this cosy theatre to overflowing on Thursday evening, was sufficient evidence that the efforts of Mrs. Leland as a manageress have been thoroughly appreciated by our amusement-loving public. The occasion was the testimonial to Mrs. Leland by prominent members of the Legislature and many well-known citizens. The play produced was Young Mrs. Winthrop, for the first time in this city by a Madison Square co., including Charles B. Wells, E. M. Holland, Edwin Arden, E. H. Stephens, Clara Spence, Jean Walters, Susie Ames and Mrs. Leland. The beneficiary made a lively and brilliant Mrs. Dick, and was greeted with much well-deserved applause and a perfect inundation of floral offerings. The occasion of the first appearance of Miss Spence before a home audience proved fully an [illegible] feature of the performance as had been anticipated. Her part of Constance is, to our thinking, a [illegible] in every respect, and it is but just to say [illegible] invested the character with peculiar charm of [illegible] ness, and that her interpretation was, in [illegible] perfectly satisfactory to her audience. Young Mrs. Winthrop was the bill during the remainder of the week and drew large houses, especially on Saturday evening, when it was given for the benefit of Company [illegible] Battalion. The Leland will be occupied during the whole of current week by the Albany amateurs, who had such great success with Patience last season. [illegible] will be given.

Music Hall (George E. Oliver, manager): Barlow-Wilson Minstrels appeared April 22 and 23, and were greeted with good houses; but the performances were not nearly so clever as that of their previous visit. No announcements for current week.

Levantine Theatre (F. F. Levantine, manager): Harry Miner's Comedy Four, Murphy and Shannon, and Murphy and Mack, assisted by the usual specialties, did a good business during the week of 23d. Week of 30th, Wheatley and Traynor and many others. Wednesday evening, 2d, will be benefit night for Manager Levantine.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The San Francisco Minstrels appeared April 23 to quite a large house. I went up there with the anticipation of seeing and hearing something new and novel; but I never was more disappointed in my life. Everything [illegible] on antiquity, and I think when I say their entertainment was of the most ordinary kind, I simply reecho the sentiment of the audience. Both Birch and Backus made themselves very scarce, and as the reputation the troupe has sustained depends on these two people, you can imagine what little satisfaction they gave. The Rentz-Santley Variety co. followed 26th, to a fair-sized house. Their entertainment is dull, and with one or two exceptions, namely, Dutch Daly and Harrington and Johnson, is positively bad.

Items: The Grand is soon to be thoroughly overhauled. As I received the item too late for this letter, particulars will be found in telegraph reports.—Barlow-Wilson and co. Minstrels play here 30th.—Minnie Palmer closed her season here 28th. She sails for England with her co. 8th.—Phil Lehmen must have had one of his periodical streaks the day Young Mrs. Winthrop was here. I shall remember his "extreme courtesy" (?) toward me.—The Boston Ideals will play here at one of the houses 9th.

BUFFALO.

Academy of Music (Meech Brothers, managers): Monte Cristo, April 23, 24, 25, played a very successful engagement. There were few vacant seats, excepting Monday night, when the counter-attractions were strong. Harry Lee and James O'Neill made hosts of admirers and were well deserving of it. Hazel Kirke filled out the week, the cast being the same as visited us earlier in the season, with the exception of Bijou Heron, who supplied Effie Ellsler's place. Business was rather light, rain the first two evenings being against them. The Florences began a three nights' engagement 30th, a good audience being made happy with the lobbying schemes of the Hon. Bardwell Slote. San Francisco Minstrels 3d and 4th; Boston Ideals, 7th and 8th.

Wahle's Opera House (Emil Wahle, manager): Only occupied 23d, when Emma Thursby gave one of her enjoyable concerts before a very large house. Thomas' Orchestra, 4th; Dr. Damrosch, 14th.

The Adelphi (Joe Lang, manager): Baylies and Kennedy's Bright Lights, week of 23d, had a regular boom. Aisle stools were in demand every night. They have an excellent variety show, winding up with the Kennedys' mesmerism act, which is very good. This week an olio co. are doing well, Tilly Russell, and Ward and Lynch, being the chief attractions.

Items: Cleveland K. Horton, of this city, who has been studying in New York the past year, has signed a contract with the Chanfraus for next season. He takes the stage name of Phillip Kemble.—Mrs. Wells B. Tanner, who went to Paris last Fall for operatic study, has returned home.

SENECA FALLS.

Daniels' Hall (George O. Daniels, manager): The Fisk Jubilee Singers came April 25, to one of the largest houses of the season, giving great satisfaction.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Young Mrs. Winthrop was well received April [illegible] by a fine audience. The 'Frisco Minstrels gave one of their old-time performances to a very good house, 26th. Big Lights o' New York was one of the pleasing features of the show. The Rentz-Santley comb. gave a fair variety show to a medium house, 25th. Barlow-Wilson Minstrels delighted a large audience by giving a first-class performance, 28th. Charles Fostelle, as Mrs. Partington, 3d; the McGibeny Family, 4th; the Boston Ideal Opera co., 10th and 11th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): The Chanfraus drew fine houses April 23, 24 and 25, presenting Kit and London Assurance with East Lynne at the matinee. The Rentz-Santley Burlesque co. did a fair business 27th and 28th. The most enjoyable feature of the entertainment was the skipping-rope dance of Lottie Elliott, in which she exhibited great skill and wonderful endurance.

Grand Opera House (P. H. Lehnen, manager): Minnie Palmer appeared to good houses April 23, 24 and 25. The San Francisco Minstrels, to a medium sized audience, 28th. The fact that Charley Backus was not to appear had a tendency to lessen the attendance.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): April 23, Mattie Vickers as Jacquine in A Tramp's Daughter. Her specialties took well. Mederos' [illegible] Muldoon's Picnic, to a big house, 28th. The gallery was packed full, and the gods seemed to be particularly well pleased with the entertainment.

HARLEM.

Mount Morris Theatre (J. W. Hamilton, proprietor): A ridiculous imitation of Josh Whitcomb, called Abel Joslin, holds the boards this week. The play is irredeemable rot. I never want to sit out such another dose as I did last night. The usual amount of fake diamonds were displayed. Annie Pixley next week.

LOCKPORT.

Hodge Opera House (James H. Staats, manager): Palmer and Ulmer's '49 co. came April 23 to small house. Tom Thumb Museum co. gave two performances 25th to big business. Rice's Iolanthe party 14th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Herne's Hearts of Oak failed to come on account of the illness of James A. Herne. Tony Pastor and co., 7th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Mestayer's Muldoon's Picnic, April 23, to good business. Tom Thumb, 26th, and matinee; crowded houses at both performances. Birch and Backus' San Francisco Minstrels 5th.

Arena: Batcheller and Doris' Circus is announced for the 21st.

CANANDAIGUA.

McKechnie's Opera House (J. E. Powelson, manager): Palmer and Ulmer '49 co. to good business, April 25. Waldron's M'liss co., 7th.

Items: Palmer and Ulmer co. left a very favorable impression; as one of the best cos. visiting us this season. W. W. Allen leaves the co., and joins Sol Smith Russell at Chicago, taking the part of Fosdick Skinner. H. W. Mitchell takes Allen's place.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Minnie Palmer, in My Sweetheart, drew a good house, and gave satisfaction, April 26. The Palmer-Ulmer co., and Emma Abbott have cancelled. Those popular favorites Barlow-Wilson's Minstrels 4.

ELMIRA.

Opera House (W. E. Bardwell, manager): Chanfrau, in Kit, April 26, to fair audience. This play having tossed about on the theatrical billows for the past fourteen seasons, should now be towed into port for a rest. Callender's Minstrels, 5th; Langtry, 29th; Robson and Crane close season June 1.

Arena: Nathan's Circus gave a most excellent ring performance 28th. Mme. Dockrill is with this show; ditto Dan Rice.

Items: Charlie Doris, ahead of Doris' Circus, spent Sunday in this city.—The Knights of Tara give Ireland As It Is 18th.—Owing to the temporary absence of Nathan's press agent, Thomas Mirco, who mourns the loss of his little child, his duties were capably fulfilled by Eddie Mott.—The familiar face of Chas. H. Day, of Forepaugh's Aggregation, loomed up last week.

CORNING.

Barry Opera House (Chas. Barry, manager): The Palmer-Ulmer '49 co., after billing the town for April 28 cancelled date. No explanation. Gordon and Benjamin's Original New Orleans Minstrels, 5th.

BATH.

Opera House (M. C. Purdy, manager): We have nothing booked for the remainder of the season; but hope some good troupes will deem it to their advantage to secure dates. Manager Purdy has already booked several first-class attractions for next season.

Items: The Dramatic Festival Number of THE MIRROR reached here on Friday morning, and to say I was delighted with its appearance and contents, but feebly expresses it. I never in my life have seen as fine a dramatic paper published. Its illustrations show the best of workmanship, and the cover is simply elegant. In fact, everything about the Number is [illegible]. May success attend the efforts of its editors and publishers.—Blackman Brothers, song-and-dance team, left here on Saturday morning for Rochester, where they join the Standard Uncle Tom co., which will play through Pennsylvania and Ohio during the [illegible]

[CONTINUED ON [illegible] PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE, . . EDITOR

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MIRROR LETTER-LIST.

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Bergman, Henry	Movery, Harry A.
Bishop, Mrs. C. B.	McDonough, T. V.
Bloom, Ed L.	Murella, Edith
Booth, Edwin	McKinney, J. W.
Booth, Edwin, Manager of	Morton, W. H.
Blake, Russell Charles	McGiven, Will
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Bride, J. E.	McWade, R., mgr. of
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Braham, Harry	Owens, J. W. (2)
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Crosier, P. A.	O'Neill, Mrs. Ritta.
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	Schwab, F. A.
Eytinge, Rose.	Stockton, Ella
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Follin, Alfred	Scammon, A. Q. (2)
Guinness, Chas. M. (3)	Sturges, James
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Kirally, I.	West, Chas.
Keene, T. W.	Woodhull, H. S. (3)
Kelly, W. W., mgr. of	Woweys, Rose
Kelly, W. W.	Warde, F. B. (2)
Lner, Frederick	Wingfield, John
Legion of Honor	Wilson, Francis
Morris, Frank	Waldron, A.
Morrison, Lewis (2)	Westford, Robert Owen
Merville, Lina	Wilson, G. H.
Mackey, Jno.	

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

The Festival and Our Festival Number.

We are glad to report an enterprising scheme in an enterprising manner. Elsewhere appears a long telegraphic letter from our Cincinnati representative, which gives a graphic picture of the three first productions. It appears that, despite the industrious efforts the *Herald* and other New York journals are making to dampen the affair, the Festival is a greater success pecuniarily and artistically than was anticipated by even the optimistic Directors themselves. People from distant cities have flocked in large numbers to Cincinnati, and the people of that city vouchsafe liberal support to the performances. The outlook for the rest of the week is most encouraging, nearly all the seats being sold in advance.

Our Festival Number, published last week, has met with more favor than we believed possible. On Friday last the first supply of the general edition was entirely exhausted, and a second heavy order from the News Company was filled. On Saturday afternoon there was not a copy to be had, and we were unable to satisfy the clamor for fresh supplies. The special edition printed for sale in Cincinnati exclusively during the Festival, found as active a demand. The papers were expressed so as to reach their destination early on Saturday. Monday evening we received the following telegram from the agent who was sent on to superintend the sale in the Queen City:

CINCINNATI, April 30.

Cincinnati Edition nearly sold. Newsdealers are anxious for more. Ship by fast express five thousand extra copies at once.

This was something of a surprise at such an early day, for we had originally sent a quantity that was sufficient, in our opinion, to satisfy the demand for the entire week's sale. We confess to feeling pride in this remarkable success, for we believe it is the just reward of carefully directed energy and conscientious endeavor to keep apace with the advancement of theatricals. Whenever occasion has called for the exercise of genuine enterprise, THE MIRROR has always been equal to the emergency. It is to this ability, together with our persistent efforts to elevate the tone of dramatic journalism above the sloughs of slander and low personality to which certain curious we will not mention by name have so persistently striven to imbed it, which we owe our constantly increasing prosperity. The profession, we are glad to say, has always tendered its organ such substantial encouragement as is necessary to insure a flourishing existence. To this generous appreciation we owe much.

It may not be premature to announce here that the MIDSUMMER MIRROR is now under way, and will be published early in July. Our plans for that Number are nearly complete, and they warrant us in expressing the belief that it will be far superior to any special edition we have hitherto sent out. Particulars will be given in due time.

A Caricature on Charity.

When Edwin Forrest died and left his handsome property near Philadelphia to the profession as a retreat for indigent, invalided or destitute actors, it was thought, that a permanent charitable institution with the power of accomplishing much good, had been established. Here, after fretting their little hour before the public gaze, the veterans who were no longer able to earn their own subsistence would find a home in the true sense of the word, where shelter, raiment and peace, after the hard struggles of professional life, would cheer their declining years. It was a beautiful providence on Forrest's part, and had his testament been executed in the spirit the author intended, the Home to-day would be a splendid monument to its founder's memory. But from the first the charity has been a failure. The great actor left its trusteeship to men who are bound neither by sympathy nor association to the profession. They have churlishly and grudgingly admitted from time to time a few old people to the asylum. They alone partake of its benefits—such as they are—and pose as prominent figures in the foreground of this charitable caricature. The large mansion and beautiful grounds, which would easily accommodate a hundred inmates, is reserved for the exclusive use of a mere corporal's guard.

We cannot explain this condition of affairs except on the supposition that the trustees are indifferent to their charge. Forrest heavily endowed the Home, and the means to support it, with ten times the present number of pensioners enjoying its bounty, are ample. Yet to apply for admission, even with the highest recommendation, is to meet with almost certain disappointment, Procrastination and red tape are inseparable from charities which are administered stingily; silver-haired men, grown feeble in the actor's harness, have died of old age while knocking for admittance to this "sweet, sweet Home."

In a little room on Boylston Place, Boston, at this moment resides a man who is entitled to the benefits of Forrest's legacy. His name is Harry Bascomb, and the painfully sad story of his misfortunes is still freshly remembered. He was an actor of good repute, but, by no fault of his own, he was reduced to extreme poverty. Too proud to ask aid, which any of his fellow-actors would gladly have given, he started to journey on foot from New York to Boston. It was Winter, and on the way he succumbed to the severe cold in a Connecticut town, where he was found by the townsmen in an almost lifeless condition. They sent him on to Hartford, where, in a hospital, his legs, which were frozen, were amputated. The fortitude and bravery of the poor fellow carried him safely through the operation, and he emerged from the hospital, restored to health, but, of course, unable to enter upon the duties of his profession. For several months he has managed to support himself by giving lessons in elocution; but he has not left his room in many weeks. The loss of his limbs has not affected his spirits; he is as cheerful as though no terrible calamity had befallen him.

William Warren, of the Boston Museum company, and Joseph Jefferson, a long while ago interested themselves in Bascomb's case and tried to get him into the Forrest Home, both signing his application. The Hon. Daniel Dougherty, who is one of the trustees, replied that "he was exceedingly sorry, for he thought the applicant might be worthy; but one of the members of the board objected to his admission, and to secure entrance Bascomb must be unanimously approved." Further correspondence ensued; but no progress has yet been made in the matter. There are scores of similar examples we might cite; but this one is sufficient to show how abortively the affairs of the Home are conducted. If this poor crippled creature, vouched for by such influential men as Messrs. Warren and Jefferson, is not deemed worthy of acceptance, in the name of Heaven *who is?*

THE MIRROR has frequently urged that an investigation into the management of the Home's affairs should be made by those having authority and some step taken to insure the practical operation of the charity in the future. There is ground enough to justify such a move in the undeniable fact that the purposes of Edwin Forrest's legacy are being constantly thwarted. We hope that the press and the profession will awaken to the necessity of actively agitating the subject to the end that a grave wrong may be righted.

Tradition and Imitation.

For sublime egotism we have heard nothing of late quite equal to the speech Salvini made the other night at the Brunswick banquet. This, to a certain extent, is excusable in the case of the tragedian, for he is a great actor and a native of sunny Italy, where the word *ego* was first brought into use. But we cannot as readily pardon the slighting manner in which he alluded to the state of dramatic art in this country and to our actors. These offensive remarks proceeded from his lips:

Tradition and imitation are the two cankers which are slowly consuming the limbs (fortunately not yet thoroughly diseased) of English and American dramatic art. It is to be hoped that your conscientious, impartial and disinterested critics will arrest the progress of the evil.

Rather than admit that there is anything the matter with the legs of our art we prefer to believe that something was the matter with Salvini's head—a not improbable explanation of all extraordinary post-prandial utterances. But anybody with an atom of understanding who calls to mind the names of Booth, McCullough, Jefferson, Anderson, Davenport, Morris and a score of other artists of strongly original propensities on this side of the water, and those of Irving, Sullivan, Terry, Kendal and Clarke on the other, cannot for a moment credit the statement that American and English art is being slowly consumed.

At no time have successful English-speaking actors been freer from the shackles of slavish imitation than at present. As for tradition, we incline to the opinion that, intelligently studied, it is a most excellent thing. Salvini, who is as unfettered by considerations of the rules of art as an African savage is unrestrained by the laws of civilization, must not measure his peers by his own dimensions. Had he withdrawn his ill-considered taffy from the critics and substituted his strictures in its place he would have displayed a better appreciation of the true state of affairs.

Music in Theatres.

Music in theatres devoted to the spoken drama should be purely illustrative and subsidiary to the matter in hand. Nothing can be more repugnant to good taste than to hear, while sitting at a good play, the squeaking of fiddles and braying of brass between the acts in music-hall ditties and trashy dance tunes foreign to the style of the drama and suggestive of ideas contrary to those inculcated by the dialogue. What can be more absurd and irrelevant than a blaring waltz following a tragic scene of emotion, or a popular comic song tooted on the cornet after a tender dialogue between two lovers about to part forever. Yet we have heard "The Widow Dunn" played after the balcony scene in Romeo and Juliet and a medley of opera bouffe tunes jangled between the acts of Hamlet. If there must be music between the acts in a dramatic theatre (for which we cannot see the necessity), let it be at least germane to the matter, let it be composed or selected with reference to the scene it follows or to that it precedes, and not suggestive of the beer-garden and the dance-hall.

At the model theatre of the world, the Comedie Francaise, in Paris, there is no orchestra at all, the intervals between the acts being supposed to be filled up agreeably and sufficiently by conversation on the merits of the act that has just been ended and the criticisms of the actors who have taken part in it; but, then, the Comedie Francaise is frequented by people of taste and cultivation; the men do not go out to "see a man," and the women have no affectionate remembrances of the Mabille to lend interest to the clashing of a *deux temps* or the swoop of a can-can. The audience at the House of Moliere go there to the play to enjoy an intellectual, not a carnal, "entertainment;" a "feast of reason and a flow of soul," not a show redolent of perspiring dancers and pregnant with suggestions of wild revelry and vinous excitement. However, in our unconversational community, in which prices, politics and poker are frequently the staple talk of the men, and scandal, sermons and society of the women, we must have something wherewith to fill the dreary space between the fall of the curtain and the rising thereof; and since it needs must, let it be as near the subject as is convenient; let the music be so fashioned to fit the play as is the scenery or the costumes. So shall the ear be no longer offended and the judgment shocked by iniquitous noises as of "sounding brass and tinkling cymbals."

Personal.

KENDALL.—Edward Kendall, the well-known character comedian, now with the Corinne Merriemakers, is not engaged for next season. He will accept an engagement to play juveniles, and, if needed, do his character songs and changes as well. Mr. Kendall's likeness appears above.

ELTON.—William Elton went to Chicago last night.

PALMER.—Minnie Palmer sails for England next Tuesday.

ROSS.—Willis Ross arrived in this city on Monday in the *Lavonia* from Liverpool.

MARSDEN.—Fred Marsden will shortly depart for Schroon Lake to resume his "studies."

PERCY.—Townsend Percy moved into his new offices at 1267 Broadway on May Day.

FORBES.—Norman Forbes sailed for England yesterday to join Irving's company at the Lyceum.

THOMPSON.—Charlotte Thompson will close season in Chicago 19th, returning direct to New York.

BIDWELL.—Manager David Bidwell will shortly head for the Metropolis on his annual Northern jaunt.

FOLLIN.—Alfred Follin has rejoined Lillian Spencer. He is appearing with her this week at the Cleveland Academy.

GILLETTE.—W. H. Gillette, the Professor, will play Buxton Scott next season in the Young Mrs. Winthrop company.

GOODALE.—George P. Goodale, of the Detroit *Free Press*, is in town. He always spends his annual vacation in the Metropolis.

SEDGWICK—Helen Sedgwick arrived here from San Francisco on Monday, having closed her engagement with Minnie Maddern.

CAREY.—Edna Carey is now in town for the Summer. She is looking for a leading position in some first-class company next season.

SHRIVER.—John S. Shriver, dramatic critic of the Baltimore *American*, spent Monday in New York as the guest of Frank Farrell.

GEISTINGER.—Marie Geistinger appeared last night at the Thalia in Captain Nicol, an opera comique, for the first time in America.

RIDDLE.—George Riddle, who delves so deeply into the classics, is a brother of the widow of the late Thomas A. Scott of railroad fame.

MASON.—Young Mason, the good-looking Dude of the Boston Museum company, has been engaged for the Union Square next season.

SALVINI.—Yesterday Salvini sailed for Europe on the *Labrador*. Chizzola took a large party of friends down the bay in a tug to bid him farewell.

BOUCICAULT —Dion Boucicault will put up The Amadan Tuesday week. He is rewriting the piece for New York. The parts have not yet been given out.

VINCENT.—Mrs. J. R. Vincent, of the Boston Museum, has been forty-eight years upon the stage, thirty-seven of which have been passed in America. Should she live to see the fiftieth year of professional life, she will retire to her native England, to pass in seclusion the remainder of her days.

REDE.—Our first page this week contains a portrait of Percy Rede, a member of the Chanfraus' company. Mr. Rede is a painstaking and intelligent actor, who has acquitted himself to the entire satisfaction of the stars with whom he is traveling. The press has made very favorable mention of his abilities wherever he has appeared this season.

WELBY.—Bertha Welby closed her season Tuesday night in Meriden to a good house. She played thirty-seven weeks and two nights, and is much satisfied with the result. Encouraged by her first starring tour, she will again start forth next September with a repertoire, the principal features of which will be Nancy Sykes and Camille. H. A. D'Arcy will continue as manager.

ACADEMY.—The fluffy stockholders of the Academy met Saturday and elected Directors for next season. Belmont, Hoey, Dinsmore, Travers and the rest were given the places. After making an assessment, and agreeing that the shabby scenery of the Academy was quite good enough for another year without replenishing, they adjourned.

ROONEY.—The classic Pat Rooney was declared not guilty on Monday in the Court of Special Sessions of the misdemeanor with which he was charged by the S. P. C. C. It was proved that his daughter was over fourteen. The girl, by the way, is a step-child of Patrick. She was the daughter of a German baron with an unpronounceable name, according to evidence submitted by the defence.

LEWIS.—Owing to the sudden death of her father, Jeffreys Lewis has cancelled all her dates and returned to New York. She received the news in Rochester.

STEVENS.—R. E. Stevens' engagement with Carrie Swain terminates at the end of the present season. He has not placed his services for the next campaign yet.

WARREN.—Edward Warren, who has been with one of the Madison Square companies, has been engaged to play a part next season in Fedora with Fanny Davenport.

BUSH.—W. H. Bush, who has been manager of the Tabor Opera House, Denver, since its opening, has resigned and been succeeded by W. S. Morse, his former assistant.

DE BELLEVILLE.—Frederic de Belleville has met with marked favor from the Boston critics. They pronounce his Louis and Fabien De Franchi magnificent impersonations.

ROSENFELD.—Sydney Rosenfeld has entered into a partnership with Edward Solomon for the production of a joint work entitled The Mystic Isle; or The Laws of Average.

PITT.—Harry Pitt sends the members of his company who are not engaged in The Two Roses to Philadelphia next Monday. They will play Caste for one week at the Arch.

BOOTH.—Agnes Booth saw the last act of Romeo and Juliet Monday night. She was the only representative of the Booth family present at the last performance in Booth's Theatre.

YEAMANS.—Mrs. Yeamans appeared Monday night as the Widow in The Shaughraun, in place of Madame Ponisi, who went up to Wallack's to participate in the performance of The Cape Mail.

DON.—Laura Don has added to her collection of pets a Florida alligator. It is about a foot long, and appears to be attached to its fair owner, who is training it for use in one of the scenes of A Daughter of the Nile. Where is Sara B.'s coffin now? Left.

WHITECAR.—W. A. Whitecar arrived in town Monday, having closed his engagement with Minnie Maddern in San Francisco. Mr. Whitecar goes with the Lytell combination this Summer; but he is not at present under contract for 1883-84.

WYNDHAM.—The proverbial red tape of the authorities is delaying the erection of Charles Wyndham's new London theatre. The plans were submitted to the Board of Works months ago; but that august and sleepy body has not yet done with considering them.

BOUCICAULT.—Dion Boucicault was to have give his lecture on acting at the Star Sunday evening. After due consideration he thought better of it, and resolved to retain his discourse. It was quietly guyed when delivered in London not long ago, we remember.

MORTIMER.—Gus Mortimer will be in town on the 14th. His star is due at Haverly's two weeks later. Mortimer writes THE MIRROR that Reed was obliged to cut out his songs for a few nights recently on account of a bad cold, but he is all right again now and Cheekier than ever.

SANSON.—Bessie Sanson, who has been identified with the Vokes troupe for several years past, will leave it at the end of this season. She will pass the Summer in San Francisco, having been engaged by Manager Bert for the California, to star during June, July and August.

EASTMAN.—Last Saturday morning Harry Eastman, property man of the Euclid in Cleveland, while at work in the theatre dropped dead. Heart disease was the cause. Eastman was one of the best property men in the business. His age was fifty-six. He had been in failing health for some time.

COLLIER.—James Collier has been laid up for several days with his old enemy, the rheumatism. He is able to talk about his plans for next season, when he will have four Lights o' London companies on the road. Two of these will play over the ground already visited, while the others will strike out for new territory.

MAPLESON.—Bluff Colonel Mapleson was dined at the Manhattan Club Thursday night. Judge Brady presided, and many Academy stockholders were present. The Colonel lustily blew his British trumpet, and the usual *poco café* good-fellowship prevailed. The *impressario* sailed for England early Saturday morning by the *City of Berlin*.

LEWIS.—Catherine Lewis received a cablegram in Baltimore, last week, conveying the intelligence that her father was seriously ill. Her sister Constance, who arrived in the country to join the company, about two months ago, immediately left for New York to take the steamer for England. The father has since died. In consequence, Jeffreys Lewis has cancelled her dates and returned to the city.

SULLIVAN.—We hear that Amory Sullivan, and his father, Harry Sullivan, have had a reconciliation. The tragedian has entirely relinquished his Parliamentary aspirations and declined the offer of nomination from an Irish district. Next September he will take advantage of Irving's absence and play a forty weeks' season through the British provinces, under the personal management of his son.

KNOWLES.—Randall Knowles writes that he has put in an answer to the suit for breach of contract begun against him by Bessie Byrne. Mr. Knowles says that the lady left his company suddenly and of her own accord, to his great inconvenience. He says she was always paid a portion of her salary in advance, and that she could not complain at being cast for a subordinate part, as she was engaged to assume any position the manager might wish.

The Usher.

Mend him who can! In Ushering The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The "complimentary" dinner to Salvini, which cost $10 a plate, passed off as such voluntary tributes to genius usually do. Joseph H. Choate—who is almost as famous a figurehead for these occasions as Judge Brady—presided, supported by an array of guests that must have taxed the resources of the *Century* staff to the utmost to supply. Barnay and Harry Edwards were the only actors present. The celebrated *litterateur*, Charles G. Leland, sent his regrets, and that other great man of letters, Chester A. Arthur, did likewise. The field was left clear, therefore, for Henry James, Jr., who, I understand from Mr. Howells, has completely vanquished Dickens and Thackeray—those pygmies of a contemptible past. Salvini made a long speech in Italian which nobody except Professor Botta understood until a translation of it was read by a Bostonian linguist. That, however, did not prevent the assembly from applauding and cheering vociferously during the tragedian's recital whenever he paused for breath. Salvini paid a compliment to the actors who supported him during his tour. "No one can appreciate better than I their merits," said he, meaning them all, and then he added—doubtless for Marie Prescott's benefit—"very few can discover more clearly their defects." Harry Edwards and Manager Palmer responded to the toast offered the stage.

* * *

George Perdicaris, the father of Ion, died recently in Africa. He was as remarkable a man as his son, whose exploit with a bad play at the Fifth Avenue, a few years ago, some of my readers may remember. Mr. Perdicaris was the grandfather of Nard Almayne, whose romantic marriage with Nelson Decker occasioned considerable parental ire.

* * *

An actress well known to my readers sends me the following letter on a subject which Mr. Daly would say is of "contemporaneous human interest:"

I read with interest your comments last week upon Mrs. Langtry, and think you fail to do her justice. It isn't her fault if this country runs to see mediocrity. Hers doesn't. That's why she came here with her English health and beauty and complacent egotism, and she was quite right in doing so. It showed a business acumen, a clear head and a quick appreciation of the fact that the American stage affords an excellent opportunity for making money, and society doesn't, for it is whispered that the Prince—of late years—is not at all liberal. Yours respectfully, COMMON SENSE.

There is as much truth as smartness in the above.

* * *

Harry Watkins has shown me a bill of a performance at the New Orleans Theatre in 1865 of a little play called Not Dead Yet, and he assures me that The Cape Mail is identical with it. He adapted the piece from the French. Clement Scott must have done likewise.

* * *

The New York dailies are treating the Festival shabbily. The only decent reports are printed by the *Tribune*.

* * *

What is the matter with the *Sun*? Recently it mistook Clara Morris for Katherine Rogers, and condemned New Men and Old Acres as a new play. Tuesday morning it spoke of "Miss Adela Mearn" as playing a part in The Cape Mail. Little Miss Measor's name was similarly misprinted on the programme; but if Mr. Dana will not allow his critic to make the acquaintance of professionals for fear his sapient opinions might be warped, there is surely no harm in his knowing their names! The inconvenience of this ignorance was again shown on Wednesday in the notice of Wyndham's company. This spoke of Mr. Teesdale as playing in Ruth's Romance. It is true Mr. Teesdale's name was on the bill in the place where Hamilton Astley's ought to have been; but that doesn't exculpate the *Sun*.

* * *

Winter's absence is made apparent by the innocent who is doing the dramatic for the *Tribune* while the rightful critic is away. This chap, writing of the little play at Wallack's, says its author is "Kelsey Scott, a well-known English playwright." Further on, speaking of the part of Featherstone in The Snowball, he says it's played by Mr. Herbert. Osmond Tearle wondered what fame amounts to when he perused that notice.

* * *

Two heads, I hear, are now required to run the critical department of the *World*. Two asses, I should imagine, concocted the nauseating gush over Langtry which made its appearance in Mr. Hurlbert's paper Tuesday. For Heaven's sake, what has got loose among the editors of our dailies, anyhow? Brains used to be considered a certain qualification for dramatic criticisms; but that essential has been dropped entirely of late.

* * *

Richard Jeffreys Lewis, the father of the Lewis girls, was an artist and journalist. He died Sunday night, from paralysis, in London. Constance Lewis, on hearing of his illness, sailed Wednesday last. She will learn of his decease on her arrival at Liverpool. Jeffreys sailed Tuesday. Catherine goes on Thursday, and the mother follows by another steamer on Saturday. Jeffreys Lewis will return in August to visit California professionally.

* * *

Thus warbles our Musical Editor *in re* Jumbo and Alice:

Jumbo said to Alice, "I love you!"
Alice said to Jumbo, "I don't believe you do;
For if you really loved me as I love you,
No Barnum in this wicked world could cut our loves in two."

Jumbo said to Alice, "I love you!"
Alice said to Jumbo, "I don't believe it's true;
For if you really loved me, as you say you do,
You'd never go away and leave me pining in the Zoo."

Jumbo said to Alice, "I love you!"
Alice said to Jumbo, "Your love's gone up a flue;
For if you loved me as you say you do,
We'd have some little Jumbo-Jumbies every year or two."

So Jumbo left his Alice in a deuce of a stew,
And sailed across the ocean to the world they call the New;
For elephants are valued because there are so few,
And a family of Jumbo-Jums would never, never do.

The only fault I find with the jingle is that its subject savors of the antique. However, it's too good to be lost.

Thro' the Rye.

Said J. W. Dickson, of Brooks and Dickson, to a MIRROR reporter yesterday: "I sincerely believe that Romany Rye was the most successful play of the season. It has been played to larger business than any other play ever produced."

"Have you any objections to stating the receipts?"

"No objection in the world," replied Mr. Dickson, opening his books. "The total receipts for thirty-one weeks of the season aggregate $201,297, or about $6,500 a week. In the larger cities the receipts were immense. In New York, during the ten weeks it was played, the receipts footed up nearly $70,000. Three weeks in Chicago yielded $21,000; three weeks in Philadelphia, $21,600; two weeks in Baltimore, $14,200; two weeks in Brooklyn, $14,300; two weeks in St. Louis, $13,668; one week in Washington, $6,800."

The English Opera Company.

Messrs. Brooks and Dickson, who have recently rented the Standard Theatre for a term of years, have entered upon a new enterprise, with which they expect to inaugurate the next season at this theatre, having formed a company to sing English opera.

"Yes," said Mr. Dickson to a MIRROR reporter yesterday, "we are to produce English opera next season, and we intend to produce it in a style which has not been attempted since Parepa-Rosa left us. We have secured the very best artists, most of whose names have already appeared in print. We are now in communication with the members of Carl Rosa's company in London, especially Misses Julia Gaylord and Josephine York, both of whom have attained great fame in London as prime donne. They are both American ladies, Miss Gaylord being a native of New York and Miss York of Cincinnati. They have achieved great success in London and the provinces for the past five years. Replies have been received from both ladies, and they are willing to engage with us for the season of 1883-84."

James W. Morrissey, who is to be the active manager of the organization, said:

"Previous to the reopening of the Standard Theatre in September, the whole interior will be entirely renovated and improved, making it almost a new theatre in appearance. The new organization will be known as the Mapleson Grand English Opera and Ballet company. The standard English operas are to be produced in unapproachable style. Among the members of the troupe are Emma Juch, Zelda Seguin, Brignoli, Alonzo Stoddard, Lithgow James and Rosalba Beecher, the Spanish-American beauty, who lately made her *debut* at Chickering Hall. Cavalazzi is to lead the ballet. This latter element will be made a feature. A full ballet corps has been engaged, and it will appear in every opera we produce. Another feature will be the production of Italian comic operas. Hitherto the comic operas have been drawn from English and French sources. Brooks and Dickson have already made arrangements to produce all the new Italian operas of the comic school, thus filling an almost wholly unexplored field. These operas will be seen in New York for the first time. At the conclusion of the season here the troupe will make a tour of the United States.

Freddie Gebhardt, who has attained some celebrity in conjunction with the Jersey Lily, took offense at an article published in the Baltimore *American* during the recent engagement of the Beauty in the Monumental City, and undertook to bulldoze the dramatic writer of the paper, J. S. Shriver, into a retraction. Gebhardt threatened to serve Mr. Shriver as he served Cunningham in St. Louis; but Mr. Shriver only laughed at the threats, and treated Gebby with the silent, withering contempt he deserved.

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

The Russian Tragedienne.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, May 2.—Tony Pastor's combination appeared at the Providence Opera House on Monday "for one night only," drawing the usual large audience. The company is a good one. Haverly's Minstrels had a fair house last night. They remain this afternoon and evening.

Etelka Borry, the Russian tragedienne, will appear as Camille at Low's to-night. This will be her first appearance in a principal city on this side the Atlantic, and the event is therefore awaited with some interest.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, May 2.—A Parisian Romance drew a large audience to the Chestnut on Monday evening. The cast is excellent; but Richard Mansfield's Baron Chevrial was the chief feature.

The Prince Consort, presented at the Arch to a good house, impressed favorably. Of the Thalia Opera company, Frau Raberg as Helena, and Fraulein Hecht as Rosina, claim the most favorable mention. The former has an excellent soprano voice. The opera contains very pretty music, although reminiscent.

Hearts of Oak crowds the Walnut. The scenic features have been improved and the baby is still a great attraction.

Ada Gray appeared Monday evening, at the Opera House, as Lady Isabel and Madame Vine. The little change made by the star in her own version of East Lynne does not improve the drama. The notice of standing room only was put up early. Miss Gray is supported by an excellent company. The members worthy of individual mention are Mrs. Rena Moseley as Miss Corney, Frank Losee as Sir Francis, and last, although not least, Wood Benson in the minor rôle of Dill. Jessie Gordon was very limp as Barbara, and sang in a painful manner, "You'll Remember Me," leaving no desire in her listeners to cultivate remembrance.

As Rosalind, in As You Like It, at the Bijou, Lillie Hinton is calling forth much praise.

Barnum's parade was decidedly the very best circus show pageant ever seen in this city. Crowds of people swarmed the streets. The camping-ground is thronged with lookers-on and every one talks circus.

The Smoky City Elks.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, May 2.—Joseph Jefferson closed a good week's business at the Opera House on Saturday night. During the same week, J. Z. Little's World and Callender's Minstrels at Library Hall, did fairly, and the Leavitt-Pastor company played to paying business at the Academy. On Monday evening Squatter Sovereignty at the Opera House, Hazel Kirke at Library Hall, and the Manchester and Jennings combination at the Academy, all opened the week to good houses. Bijou Heron made a hit as Hazel Kirke, and C. W. Couldock and W. H. Crompton were warmly welcomed.

Harry Ellsler has been suspended by the local lodge of Elks. Mr. Ellsler's crime consisted in his denouncing his brother Elks for their ungratefulness in not unanimously patronizing the late Actors' Fund benefit. The case is to be appealed to the Supreme Lodge.

The May Music Festivals opened auspiciously 30th, and the indications point to a complete financial and artistic success. The tenting season will be inaugurated in this city by the Sells Brothers, who show at Union Park to-day and to-morrow. The first annual Baby Exposition at the Museum will open next Monday. The premiums aggregate $1,000. Minnie Hauk made her first appearance at the Festival last night, as Elsa, in Lohengrin.

The announcements at the various houses for week of May 7 are as follows: Opera House, Carrie Swain; Library Hall, Mestayer's Tourists; Academy, Rentz-Santley company.

Jefferson opened the new Opera House at Uniontown, Pa., on Monday night. C. W. Smythe will have a benefit at the Opera House to-morrow afternoon. All the attractions in the city have volunteered.

Jennie Whiting, daughter of Amos Whiting, the well-known musician, is lying dangerously ill at the St. Charles Hotel.

Death of a Manager.

[BY TELEGRAPH TO THE MIRROR.]

ST. PAUL, Minn., May 2.—Charles Hains, manager of the Opera House here, died on Sunday while on his way home from San Antonio. Mr. Hains had been in ill health for some time, and a few months ago went to Texas for his health, spending the Winter there. The deceased manager had been connected with the Opera House for fifteen years, and was very popular in St. Paul.

New Opera House.

[BY TELEGRAPH TO THE MIRROR.]

MILWAUKEE, May 2.—The once Grand Opera House now looks as if a cyclone had struck it and riven it to its innermost parts. Our fond hopes are to be at last realized. By Sept. 1 we shall have one of the largest and finest opera houses in the Northwest. The auditorium will be on the ground floor. The dressing-rooms will be extra large and roomy. Messrs. Nunnemacher and Marsh will spare no expense in the building and equipment of the house. The stage will be very large.

Lawrence Barrett's Francesca da Rimini was received with great favor here. It's thrilling climaxes were well worked up. His support is especially good.

Lizzie St. Quinten appeared at the Academy last three nights of the week, in Mondoo. Many "snaps" are heading toward the Harbor City.

Maid of Arran's Narrow Escape.

[BY TELEGRAPH TO THE MIRROR.]

HORNELLSVILLE, N. Y., May 2.—The train bearing Baum's Maid of Arran company was wrecked near here yesterday. Some of the company were injured, but none seriously. The company plays here to-night, having recovered from the shaking up.

The Boston Ideals.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, May 2.—The Ideals are playing a brilliant engagement at the Euclid. The audiences are very enthusiastic, and the entire week is sold. Patience and Olivette have been given. The Corsican Brothers' engagement (week of 7th) has been cancelled, and the regular season at the Opera House closes next Saturday night.

Lillian Spencer has had fair houses at the Academy; but she has not made a favorable impression in Article 47.

Harry Eastman's funeral took place on Monday, and was largely attended.

One Woman's Life.

[BY TELEGRAPH TO THE MIRROR.]

NEW HAVEN, May 2.—Bertha Welby opened Monday night to a small and unappreciative house, playing One Woman's Life by Elliott Barnes. Like the Farmer's Daughter, it failed to catch on here, and was rather harshly treated by the press.

The Pacific Coast.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, May 2.—At the Bush Roland Reed has not made a success with Cheek, and the business is light. Scanlan appears next Monday night.

McCaull's company will produce The Merry War at the California to-night. The success of this company has been almost unprecedented. The standing-room-only sign has been displayed every night. Last Saturday's matinee was the largest in the history of the house.

Arrah-na-Pogue will hold the boards at the Baldwin until the end of this week, when Grover senior will have a benefit. Adrienne (Modjeska) will inaugurate the Frohman management of this house next Monday night.

John Gilbert, late of Minnie Palmer's company, and who was injured in the Milwaukee fire, has joined Emerson's Minstrels, making his first appearance on Monday night. Joseph Levy has arrived in advance of Lawrence Barrett, who opens 14th. Jay Rial and Fred Barton are also here. Laura Clancey's health is much improved, and she will start for the East in a few days. Louise Sylvester had a benefit Monday night. There were numerous volunteers; fair house.

The City of Salt.

[BY TELEGRAPH TO THE MIRROR.]

SYRACUSE, May 2.—During the coming season the Grand Opera House will be transformed into a bower of beauty. Manager Matson, who was in New York all of last week, looking at plans, etc., has secured the services of a prominent architect, and the work of reconstruction will begin about June 1. Everything is to be remodeled and made of modern design, and the proprietors say that expense will be of no object to them. A magnificent large main entrance is to be constructed, and fully $15,000 will be expended on beautifying the place. E. J. Matson is to continue as manager, and he has already booked a number of strong attractions.

Jeffreys Lewis Closes.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, May 7.—Jeffreys Lewis, who was booked for the Grand April 30 and 1st, received a cable message on Monday from London, announcing the death of her father. She at once cancelled all her dates for the season, and left immediately for New York, and will sail at once for England. Her father was a retired journalist and artist. A packed house greeted Emma Abbott at the Academy Monday.

Janauschek's New Play.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, May 2.—Janauschek, in Zillah, is doing a good business at Haverly's. This is the first production of her play here. The Hess Acme Opera company had a fair audience at Hooley's on Monday night, when Iolanthe was sung. Faust, Chimes and Bohemian Girl will follow.

Duff's Opera company opened in Heart and Hand at the Grand Opera House, and though this was their second visit within a few weeks, there was a good audience present. Esmeralda, in its second week at McVicker's, is not doing well. All the variety houses are doing well.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

MEADVILLE, Pa., May 2.—Played Callender's Minstrels last night to full capacity of house. Audience enthusiastic. Mattie Vickers to-morrow night. LOCAL MANAGER.

BUFFALO, May 2.—The Florences' appearance Monday night at the Academy of Music only brought out a medium audience; but those present were kept in the happiest mood by "the member from the Cohosh District." Tuesday the attendance was somewhat better.

At Joe Lang's the usual Monday-night crowd of the faithful were on hand to be amused by a fair olio company.

The diagram for the Thomas concert at Wahle's Friday was opened Monday morning. By evening there were only a score of undesirable seats left down stairs, and a good part of the first balcony had been disposed of.

DENVER, May 2.—Robson and Crane opened to an immense house on Monday night. The receipts of the Young Mrs. Winthrop engagement at the Academy were $5,530.

IRONTON, O., May 2.—Adams' Humpty Dumpty had a $500 house at the Masonic last night.

POTTSVILLE, Pa., May 2.—A horse ridden by Mrs. Cook, equestrienne, of Forepaugh's Circus, stumbled and fell in jumping a hurdle. The rider was so seriously injured that she is not expected to recover.

ST. LOUIS, May 2.—Atkinson's Jollities are doing light business at the Olympic. Rice's Surprise Party played Pop for Treasurer McManus' benefit at the Grand on Monday night. It was the first presentation of Pop, and the piece made a hit. The house was jammed. Oliver Doud Byron is at the People's, where he opened to a good house. Cora Van Tassel is playing the Hidden Hand at Pope's to light business.

Professional Doings.

—New chairs will be placed in Haverly's Theatre this Summer.

—Ellie Wilton has leased a cottage at Season Island for the Summer.

—The Corsican Brothers ends its tour on Saturday night at the Boston Globe.

—A letter from Rose Osborne, dated Paris, states that her health is much improved.

—Haverly's Merry War company will play a Summer engagement at the Cosmopolitan.

—Ed. Rosenbaum, one of Leavitt's trusty aids, is to go to Europe with the Evangeline company.

—Thomas W. Ford and Adelaide Ross (Ford), this season with Mary Anderson, are at liberty for next.

—Doane and Keeney have opened a Dramatic, Musical and Literary Agency at 12 East Seventeenth street.

—Joe Harris, the original Lone Fisherman, has been engaged by M. B. Leavitt for his European Evangeline company.

—The Continental Guards of New Orleans, during their Northern tour, will spend from June 24 to 29 in the Metropolis.

—Stephenson's Opera House at Grand Haven, Mich., will be thoroughly overhauled and refitted during June and July.

—Seavey, of the Lafayette Place scenic studio, has a list of over one hundred second-hand scenes, curtains, set-pieces, Irish panoramas, etc.

—William Perzel has disposed of his interest in the Madison Avenue Panorama and hereafter will devote his entire time to the management of Marie Prescott.

—The Australian Circus closed its very successful season at the old Aquarium on Saturday evening. The circus will open at Boston Monday for a season of six weeks.

—C. E. Pratt, manager of Emma Abbott, was in town Monday. He stated that Miss Abbott's present tour is the most successful in a pecuniary sense that that lady has yet had.

—The Standard Theatre will be thoroughly renovated before the beginning of next season. The red curtains and mirrors will be taken out, the stage enlarged and new dressing-rooms constructed.

—Miss Susie Ames, whose impersonation of the blind girl in Young Mrs. Winthrop has been praised, has retired from the stage. It is rumored that she is shortly to be led to the altar by a prominent society man.

—Managers Dan Frohman, Charles Frohman and Wesley Sisson, of the Madison Square Theatre, were the recipients last Monday of gold badges, with certificates of honorary membership in the New Orleans Continental Guards.

—C. K. Haskell, treasurer of the Leland Opera House, Albany, will open the Overlook Mountain House in the Catskills, in June, for the accommodation of any of his professional friends who may wish a pleasant home during the heated term.

—"Our season commenced on August 27," said Manager J. M. Hill to a MIRROR reporter last night, "and will close on May 12, a period of thirty-eight weeks. During that time we have played to immense business. Except for four weeks out of the entire season, we turned people away at every performance. We have already filled dates for next season."

—Falk has photographed a scene from A Russian Honeymoon at the Madison Square Theatre with the aid of thirty-five electric lamps. All the characters in the scene were accurately reproduced in eight seconds. The success that has attended this new form of scenic photography is likely to revolutionize the old methods of theatric illustration and portraiture.

—Tony Pastor's tour thus far has been exceedingly profitable. In the words of Business Manager Sanderson, "Never, in his experience, has he received so much money in the Howard Athæneum (Boston), for the same number of performances, as he did for those of the preceding week." One of the pleasantest things about Mr. Pastor's success is that he deserves every bit of it.

—The following are the people engaged to support Bessie Byrne in Led Astray at the Lee Avenue Opera House, Brooklyn, next week: W. H. Thorne, Harry Colton, Frank Budworth, Clarence Montaine, C. A. Bigbidge, R. A. Du Maury, George Lyon, Adelle Thorne, Fanny Temple, Mary Bryer, Mrs. H. Clifton and Lila Maxwell. J. R. Gildersleeve is the manager.

—The following are thus far engaged for the Summer season at the Soldiers' Home, Dayton, Ohio: Burton Adams, stage director; Katherine Rogers, leading lady; Ida Lewis, juveniles; Alice Baldwin, soubrettes; Mrs. E. A. Tannehill, old women; Mary E. Perkins, walking lady; Ida Ward, walking lady; Lizzie Ward, child actress; Clinton Hall, [illegible] Russell Blake, juveniles; William H. Crane, heavies, and John F. Ward, comedian.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible]. Besides doing their song-and-dance they will assume the characters of St. Clair and Haley.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): Robert McWade and his excellent co. appeared in Rip Van Winkle April 23, to a small but very appreciative audience. All that can be said is, that both play and players were good. Receipts, $175. The Barlow-Wilson Minstrels were honored with a large audience 24th, and for two hours-and-a-half succeeded in delighting the people present. The orchestra, under the leadership of Eddie Fox, was first-class, while the songs and jokes were as good as the average. The first part concluded with an amusing finale arranged by Cushman and Leon, which was well received. Schoolcraft and Coes made a hit. The main feature of the evening were Wood and West, who introduced some funny business on parlor skates. Receipts, $350.

Items: Chas. Backus, of the San Francisco Minstrels, was at Carley House over Sunday, suffering with a severe attack of the asthma; went with troupe to Amsterdam Monday. Happy Cal Wagner closed his engagement with Barlow, Wilson and co. at this place 28th, by the special request of the management, as they claim he is trying to induce the people of this party to join his new minstrels, which will start soon. Esmeralda 4th.

Arena: Nathan's Circus on Fair Grounds, 9th.

AUBURN.

Academy of Music (E. J. Matson, manager): April 25, Birch and Backus' San Francisco Minstrels. A full house. Lots of fun. Merry War 3d.

Opera House (A. Shimer, proprietor): April 24, Fisk University Jubilee Singers succeeded in pleasing a large audience.

OLEAN.

Opera House (Wagner and Reis, managers): April 27, Draper's Uncle Tom co., to a good house.

Arena: Doris' Inter-Ocean Circus 23d.

Item: Draper's Uncle Tommers closed at Bradford, Pa., 28th. The manager states that he has been doing a first rate business this season, and will re-organize for the next season in September with new attractions.

BATAVIA.

Opera House (H. C. Ferren, manager): Palmer-Ulmer co., in '49, under the auspices of the Protective Fire Company, came April 26 to a packed house, and gave a very fine performance.

KINGSTON.

Music Hall (Du Bois and Nichols, managers): Thomas M. Doutney's Grand Temperance Aggregation will begin a series of entertainments 4th.

RONDOUT.

Sampson's Opera House (Philip Sampson, proprietor): Barlow, Wilson and Co.'s Minstrels to a good house April 23. Young Mrs. Winthrop, 7th.

Item: Mr. Sampson has finished the improvements to his Opera House, including fire-escape. The escape was built by New York parties and is considered a first-class one.

Arena: John B. Doris' Circus did not arrive in town until noon of 25th. The delay was caused by an accident on the rail. When they did at last strike town there was some quick work done, in order to get in readiness for the afternoon performance. The street parade was not started until three o'clock. The performance began at four o'clock, the immense tent being crowded. It is as fine a show as has been here in years. A similar crowd filled the canvas in the evening, the people being well pleased. One especially pleasing feature connected with the Doris show is the absence of the peanut vender, and other like nuisances, climbing over the seats, and standing in the way of the spectators.

TROY.

Griswold Opera House (S. M. Hickey, manager): Herne's Hearts of Oak April 23, 24, and 25, to slim attendance. Certainly deserved better business. Thermometer below freezing point and furs being packed away for season, had something to do with it. Barlow-Wilson Minstrels 26th, had large house. Maude Granger finished remainder of week in the Planter's Wife. She had apparently fully recovered from her recent severe illness. The Black Flag will be presented the entire coming week, with two matinees. Haverly's Opera co, 7th and 8th.

Rand's Opera House (G. Rand, manager): April 30, three nights, Dr. Townsend will lecture and entertain, illustrating psycology and mesmerism. Emma Abbott English Opera co., 4th, La Sonnambula, 5th, matinee, Martha, closing with The Bohemian Girl at evening performance.

Grand Central Theatre (Peter Curley, manager): Business good. Mme. Duflos' Blondes, John B. Wills and May Adams, Fannie Lewis, Foster and Hughes, Maud Milford and Perry and Lulu Ryan are announced for the week.

Arena: Nathan and Co.'s Circus billed for 7th.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): The Palmer-Ulmer co. in '49 to good house April 24. Co. excellent.

OHIO.

DAYTON.

Music Hall (Larry H. Reist, manager): Theatrical matters here this week have been of small importance. J. H. Wilson's Art Exhibition was booked for three nights, but the ghost not appearing after the first performance, the remaining two nights were off. Adam's Humpty Dumpty, 5th.

Arena: Barnum and Jumbo, 19th.

Items: F. B. Warde will appear 12th, under the auspices of the Knights of Pythias, presenting Merchant of Venice, at the matinee, and his own version of Damon and Pythias, at night.—Manager Reist will run excursions from all towns within a radius of sixty miles to attend the Saturday night performances at the Soldiers' Home, during the coming Summer season.—Every copy of the Festival Number of THE MIRROR was sold within a few hours of their arrival in this city.—From the appearance of the diagram, Taken From Life will be greeted by large audiences to-morrow night (April 30 and 1st.)

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Oliver Doud Byron and co. in Across the Continent, April 26. A large number of his Urbana admirers were pleased exceedingly.

Items: Prof. Frank Stookey gave a fine exhibition of tight-rope walking from the two highest buildings in the city, on the 26th. Arthur Rehan, of the Byron comb., has just purchased from Augustin Daly the right to produce 7-20-8 next season in the United States, with the exception of a few cities.

STEUBENVILLE.

Opera House (D. J. Sinclair, manager): J. H. Haverly's Opera co. gave Johann Strauss' Merry War in a manner that met with much favor from the audience. The music is generally light and pleasing. The principals are good. Dora Wiley makes a charming Violetta, and easily established herself a favorite. Her voice is remarkably sweet and she sings with great taste and expression. Come again.

SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager): Hazel Kirke April 23 to a good and appreciative audience. George W. Howard's Pittacus Green deserves special mention. Very pretty souvenirs were given to the ladies. The cover is an interior view of the Madison Square Theatre.

Item: Jeffreys Lewis plays for Manager Stoffel's benefit. Seats are selling rapidly.

CANTON.

Opera House (Louis Schaefer, proprietor): Prof. John Reynolds, mesmerist, is doing a fair business.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Tom Thumb's co. to good business, April 24. Prof. Reynolds, 17th to 23d; big business; $1,500.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Haverly's Opera co. in Merry War, April 23; rather light business. The performance, considered from a dramatic point of view, was satisfactory enough, but the vocalism was decidedly poor. Like many other importations, the story is utterly devoid of interest to the average American mind.

Music Hall: Sullivan and Gaylord's "Female Mastodons"—please observe the quotation marks—26th, had a fair-sized audience. The only ladies in the house were the ones on the stage, and as the performance was a good one, it is safe to say that fully three-fourths of those present were sorely disappointed.

Items: Please accept my congratulations on the handsome appearance of the Festival Number of THE MIRROR, which has just come to hand.—The performance, 1st, of The Rivals, in which Joseph Jefferson and Mrs. John Drew will appear, is the last of the season—at least the last booking.—Your correspondent, with other Zanesvillians, will take in the Dramatic Festival, and if he were going to report for THE MIRROR he would feel as if "he was a biger man than old G."—Our [illegible] dramatic professionals are coming home next week.—The Opera House will be lighted by electric lamps next season.—Manager Hoge has not engaged more than two attractions a week for next season.—There is some talk of engaging a line of attractions for the old [illegible] Hall, which for the past two years has been al[illegible] dead loss to the owners. One thing is certain; [illegible] star will run the risk of dimming his or her [illegible] in the ancient interior which was once the [illegible].

PENNSYLVANIA.

WILKESBARRE.

[illegible] (M. H. Burgunder, manager): Maggie [illegible] Pearl of Savoy to crowded house April 23. [illegible] nothing booked, until 10th, when Mrs. Langtry appears, and season will probably close 24th with Rice's Opera co.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Mattie Vickers and Charles Rogers, in A Tramp's Daughter, April 26 pleased a good house.

Item: We are to have Langtry 13th, and the management will run trains from Meadville, Franklin and Titusville.

MEADVILLE.

Opera House (H. M. Richmond, manager): After several weeks of a lull in amusements, Waldron's M'liss comb., with Jennie Calef as star, played a return engagement April 23 to good business. Tom Thumb followed 25th, giving a matinee, and the house at both performances was packed. Mattie Vickers in The Tramp's Daughter 3d, and Wilber Opera co. close the season 16th with Iolanthe.

ERIE.

Park Opera House (William J. Sell, manager): Mattie Vickers and co. came April 24 to good business. Jennie Calef as M'liss 27th to fair house considering the weather. She made a hit and will do better on a return next season. Haverly's Merry War co. drew a large house 28th, Calender's Minstrels 3d; Theodore Thomas' orchestra 5th; Damrosch's orchestra 12th.

HARRISBURG.

Opera House (H. J. Steel, manager): Maggie Mitchell April 24 to large and fashionable audience; Jumbo Davis 27th to good business. Minnie Hauk Concert co, 3d.

FRANKLIN.

Mattie Vickers in The Tramp's Daughter gave excellent satisfaction to a fair house April 27. Muldoon's Picnic is being now billed for Tuesday, 1st.

EASTON.

Opera House (William M. Shults, manager): April 23, Fay Templeton in Mascotte to a medium house. Jeffreys Lewis in La Belle Russe for Manager Shultz's benefit 3d.

Arena: Forepaugh's Circus 4th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Minnie Hauk concert on April 26 drew one of the largest houses of the season. Selections from Carmen were given and well appreciated by the audience. The Maennerchor of this city tendered the prima donna a serenade between the first and second parts of the performance.

Arena: Forepaugh's Circus to good business April 25.

ALTOONA.

Opera House (Marriott and Krieder, managers): April 25, Jumbo Davis, to the biggest house of the season. Tho co. are the most unmannerly lot of people it has been my misfortune to meet this season. Minnie Hauk Concert co. to fair house 24th; excellent performance; everybody delighted and very enthusiastic. Muldoon's Picnic 3d.

HONESDALE.

Opera House (W. J. Silverstone, manager): Camilla Urso 4th is the only announcement.

READING.

Academy of Music (John D. Mishler, manager): April 25, Jeannie Winston and Amy Gordon in Perichole to good house. Audience well satisfied.

Grand Opera House (George M. Miller, manager): April 23 and 24, Dutch Pinafore to large houses. It was a better performance than is generally given by comic opera cos. Booked: Minnie Hauk in concert 4th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Maid of Arran to a fair-sized and very appreciative audience April 28; co. good. Wilbur Opera co. 14th.

Arena: Doris' Circus, 5th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Maggie Mitchell, in Pearl of Savoy, April 26, to a crowded house.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Return visit of Fay Templeton in Mascot April 25; fair business. Fay was ill, and did not appear at her best. F. S. Chanfrau, personally, failed to appear on the 27th, on account of the death of his brother in New York. The co. substituted Isabel Vane for Kit. Business very poor, as it became street rumor that Chanfrau had left town. Minnie Hauk comes on the 8th of May.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor and manager): Leavitt's Gigantean Minstrels gave two performances on April 25, to light audiences. They break up in Norton, Mass., 28th. Ben Leavitt, who has been away from the co. for some time on account of the illness of his mother, joined the co. here. Ben tells me that he leaves for Europe 28th, as manager of the Jollities. Good luck to him. Elliott Barnes' Summer Boarders played an engagement of three nights and Saturday matinee, beginning 26th. The business was not even fair. The play did not catch on. Mary Young, in the character of Mrs. Kennedy, had not a great deal to do, but she received pleasant recognition from her friends, and was presented with a basket and bouquet of flowers. Etelka Borry plays two nights, opening 2d. Wednesday night, Camille; Thursday night, Adrian. Grand concert, Sunday night, 6th.

Providence Opera House (George Hackett, manager): Romany Rye had its initial performance in this town, April 23. The audiences have been very fair. The Boss Knivett of C. W. Butler is clever, while Mr. Collins as Joe Heckett, the Little Queer street bird-fancier, certainly gave an adequate and truthful representation. The stage mechanism and scenic effects are the most realistic ever seen here. Taken altogether, the production was one of merit, but no good for a return visit. Crossen's comb. for the rest of the week in Celebrated Case.

Theatre Comique (Hopkins and Morrow, managers): Good business all the past week. Harry Richmond's comb. is a strong one, and gave satisfaction to large audiences. There will be eleven new arrivals this week.

Items: M. Gallagher, of the Our Summer Boarders, severed his connection with the co. last Saturday night. Elliott Barnes now plays Dennis Kennedy. Billy Chase and Billy Buckley are to travel together next season.—The regular season of the Theatre Comique, will close June 9; but the managers inform me that they will play combs. until after the Fourth of July.—Forepaugh comes in June.—Louise Parker of this city, who is studying under Signor Farini, of Boston, will take a trip to Europe in July.—William Daboll was in the city last week, and he informs me that both he and his wife are reengaged for next season with Collier's Lights o' London.—Lotta's agent was in town last Thursday, also W. W. Stuart, agent, for Mme. Borry.—The pictures of three managers who have made some noise this season, were hanging side by side in a hotel window the past week—Haverly, Pastor and Leavitt.—Mantell, of the Romany Rye co., says he has black and blue marks all over his body, caused by jumping from the wreck of the *Saratoga*.—The Powers Brothers, James and Andy, fancy skaters and clog dancers, both of this city, joined Forepaugh's Circus, 16th.

NEWPORT.

Bulls' Opera House (Henry Bull, Jr., manager): C. E. Lawton Post, G. A. R., gave some excellent tableaux April 25, to a fair house. Leavitt's Giganteans were not fortunate enough to secure a good house, 26th. M. B. Curtis kept a fair house in a continuous roar as Sam'l of Posen, 28th. John T. Raymond, 17th, which is the last we have booked at present for the season.

Items: Collier's Lights o' London receipts were about $1,000 for their engagement.—Bartholomew's Equine Paradox have engaged the house for two months, with the privilege of three, beginning June 18.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): M. B. Curtis made his first bow to a Woonsocket audience April 24, and scored a hit. The acting of Albina De Mer, in the third act, was a fine piece of work. Business large. Collier's Lights o' London, No. 1, 27th and 28th. The bridge scene was the best stage setting seen here for years. Receipts $468.75 27th and about $500 28th. Joseph Murphy and John T. Raymond are booked for May.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): The Madison Square Theatre co., of which Joe H. Hart is the very efficient manager, playing Young Mrs. Winthrop, charmed the people of this city April 25 and 26. The play was beautifully set, and performed, as the Madison Square co. always do, in the best manner. Big business. The season could not have closed in a more satisfactory manner; everybody, managers and audience happy. The theatre was decorated the second night with the flags of our country, in honor of the officers of the United States steamship Kearsarge, who graced the occasion with their presence.

Personal: Joe H. Hart, Ed Marble, Maude Stuart and Blanche Weaver were the guests of the United States steamship Kearsarge yesterday and dined on board. They speak in high terms of the royal entertainment they received from the gallant gentlemen in command.

TENNESSEE.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): Hess' Acme Opera co. played a very successful return engagement of five nights and matinee, opening April 24 in Fra Diavolo, and appearing on successive nights in Iolanthe, Faust, Olivette, Bohemian Girl and Maritana to very large and fashionable houses. The co., as when here before, is very large, and all the principals have made quite a reputation. We shall always welcome them.

Items: With this engagement the season closes, and as Joseph Brooks is the lessee for coming season, the house will again remain under the management of Frank Gray, a courteous gentleman whom it is a pleasure to do business with. His host of friends in the profession will bear me out in this. The past season has been very nood financially, while the attractions have always been of the highest order. We are promised for next season the best companies that take the road.—Memphis has a beautiful Summer garden, Estival Park, which could be opened to advantage during several weeks in the Summer.

TEXAS.

FORT WORTH.

Deutcher Verein Halle (A. Horvets, manager): Blind Tom appeared April 24 and 25, to the largest houses of the season. The Swedish Lady Quartette Concert and Comedy co., appeared 1st, which closed the season at this place.

UTAH.

SALT LAKE CITY.

Haverly's Salt Lake Theatre (Cain and Clawson, managers): Harrisons in Photos April 17 and 18, to good business. Receipts for two nights, $12,000. W. J. Scanlan, in Friend and Foe, began a three nights' engagement 19th. Fair business only. Vokes Family, 23d, 24th, 25th and 26th. According to present indications, the Family will do good business.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): The Wednesday Club, of Baltimore, Md., produced The Pirates of Penzance, April 28, to a packed house. For amateurs the performance was very creditable. It was given for the benefit of the Retreat for the Sick. Catherine Lewis, 2d, 3d and 4th, in Olivette and Mascotte.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): April 27 and 28, Katie Putnam, to fair business. On the 30th and 1st Catherine Lewis will appear here in Olivette and The Mascotte, and if one is to judge from the condition of the advance sales, standing-room on both evenings will be at a discount. John E. Ince in Fun in a Boarding School, 4th and 5th.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Haverly's English Opera co. appeared in La Mascotte and The Merry War, April 24 and 25, to moderate business. No engagements for week of 7th.

Charley Shay's Theatre (Charles Shay, manager): This theatre has been closed for this week, owing to the failure of the lessee of the house. Mr. Shay is required to rent from the proprietor of the house at an increase, and is now waiting their decision to a proposition he has made.

WISCONSIN.

MADISON.

Opera House (George Burroughs, proprietor): The Litta Grand Concert co., April 23, called out a large and music-loving audience. Mlle. Litta, with her sweet voice, highly pleased her hearers. Della Oakford, contralto, pleased the audience amazingly, and no doubt was the favorite of the evening. She is a very captivating singer. The violiniste, Zeline Mantey, was received with merited applause. The male members of the co., Signor Ernesto, Baldonza and Julius Bereghy, were well received. Taken all in all, the concert was a rich treat.

RACINE.

Blake Opera House (J. M. Wood, manager): The Litta Concert co., April 27, to a very fair house, the audience, comprising all the musical people of our city. The solo singing of Marie Litta was well executed. She has a beautiful soprano voice of rare tone and power. Julius Bereghy sang "Magic Flute," with a glorious tone. He is indeed a fine vocalist. E. Baldauza has a very good tenor voice; his solo, "La Forza del Destino," was grand. Zeline Mantey played the violin beautifully. Oliver Doud Byron, Across the Continent, 10th.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager): Barney McAuley cancelled April 19 on short notice, owing to a severe cold. The Litta Concert co. 24th gave an unsatisfactory concert to small house. Thomas W. Keene 5th.

Arena: Burr Robbins Circus opened the season by giving a performance here the 30th of April, for the benefit of our public library.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Cartland-Murray co. appeared in An Unequal Match and Camille April 26 and 27 to crowded houses. They will return about July 15, and occupy the house during the Summer season. Sol Smith Russel in Edgewood Folks 1st.

WYOMING.

LARAMIE CITY.

Blackburn Hall (W. H. Bintz, manager): The Harrisons in Photos, April 22, to a good house. La Roche and Sooy's Comedy co., 23d and 24th, to smail and disgusted audience. The co. were barnstormers.

Item: The Harrisons were to have played 21st; but a severe snow-storm rendered pedestrianism impossible that evening. The road being blockaded they could not leave town, and in consequence appeared Sunday evening.—Laramieties are happy over the announcement that Holliday's Opera House will soon be finished. The exterior of the structure was completed last Fall, and work discontinued for the Winter; but Mr. Holliday now says he will have it finished and thoroughly equipped with latest stage appliances by September next. We can then boast of the largest stage and auditorium in the Territory. The seating capacity will be about 1,500 and the stage as large as that of the Tabor Grand at Denver.

CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): Mr. and Mrs. W. J. Florence, in Mighty Dollar, 23d, proved a strong card, drawing to the full capacity of the house. The performance was under the special patronage of her Royal Highness the Princess Louise, who, with his Excellency, the Governor General, occupied the Viceregal box. Rentz-Santley comb. followed 24th to a packed house, composed entirely of males, giving a decent and very good entertainment.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Mr. and Mrs. Florence opened a four nights' engagement April 25 in Mighty Dollar, which was repeated 27th and matinee 28th Ticket-of-Leave Man was given 26th, Dombey and Son at the concluding performance 28th. Business large. The stars are great favorites in this city. The support was very good, and the pieces were presented in first-class style. This engagement closes the regular season at this house. It has been a very successful one, and very few companies that have played at this house have not made money. The theatre will reopen for a short Summer season the latter part of next month, when Baker and Farron, Tony Pastor's co. and several others will appear.

Items: Collier and Rice's Iolanthe co. are billed for a return engagement at Horticultural Pavilion 3d, 4th and 5th.—The old Queen's Theatre was destroyed by fire night of April 23. It was at one time a popular variety theatre, but had not been occupied for some time. The new Bijou will adjoin the site of the old Queen's.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Philadelphia, April 30, week; Washington, 7, week; Brooklyn, 14, week.
ANNIE PIXLEY (M'liss): N. Y. City, April 30, week; Harlem, N. Y., 7, week—close season.
ATKINSON'S JOLLITIES: St. Louis, April 30, week; Springfield, Ill., 8.
AUGUSTIN DALY'S COMPANY: Boston, 30, two weeks.
BARTLEY CAMPBELL'S WHITE SLAVE: Milwaukee, 2, 3, 4, 5, 6; Detroit, 7, week; Cincinnati, 14, week—close season.
BAKER AND FARRON: Logansport, Ind., 3; Ft. Wayne, 4; Kalamazoo, Mich., 6.
BERTHA WELBY: New Haven, Ct., 30, week.
BOUCICAULT: N. Y. City (Star Theatre), March 26, several weeks.
BARNEY MCAULEY. Omaha, Neb., 4, 5; Lincoln, 7; Creston, Ia., 8; Oskaloosa, 9; Ottumwa, 10; Monmouth, Ill., 11; Galesburg, 12.
BAUM'S MAID OF ARRAN: Indianapolis, Ind., 3, 4, 5; Cleveland, 11, week; Montreal, 15, week.
CHANFRAU'S: Lynn, Mass., 5; Portland, Me., 10, 11.
CHARLOTTE THOMPSON: Green Bay, Wis., 4; Winona, Minn., 5; Minneapolis, 7, 8, 9; St. Paul, 10, 11, 12; Chicago, 14, week—close season.
C. B. BISHOP (Strictly Business): Huntington, Ind., 4; Ft. Wayne, 5; Cleveland, 7, week; lapse; Pittsburg, 21, week; Philadelphia, 28, week—close season.
CORSICAN BROTHERS (Stetson's Co): Boston, April 30, week; Cleveland, 7, week.
C. A. GARDNER'S KARL CO.: Cairo, Ill., 4; Paducah, Ky., 5; Madisonville, 7; Evansville, Ind., 8; Vincennes, 9; Paris, 10; Danville, 11; Mattoon; 12; Springfield, 15.
CARRIE SWAIN: N.Y. City(Daly's) April 23, two weeks; Pittsburg, 7, week; St. Louis, 14, week; Nashville, Tenn., 21; Louisville, 28; Cincinnati, June 4.
C. L. DAVIS: New York (Mt. Morris), April 30, week; Philadelphia (Arch), 7, week.
CROSSEN'S CELEBRATED CASE: Providence, 3, 4, 5.
DEN THOMPSON: Peabody, Mass., 3; Brattleboro, Vt., 4; Rutland, 5; Montpelier, 7; Lebanon, N. H., 8; Laconia, 9; Amesbury, Mass., 10; Gloucester, 11; Plymouth, 12—close season.
DRAPER'S UNCLE TOM CO.: Philadelphia, 30, two weeks—close season.
EMILY RIGL (Her Atonement): N. Y. City (Niblo's), 7, week.
ETELKA BORRY (Russian Tragedienne): Providence, 2, 3; New Haven, 4, 5; N. Y. City (Fifth Avenue), 7.
FORBES DRAMATIC CO.: Aurora, Ill., 4, 5.
FRANK MAYO: Augusta, Me., 3; Bangor, 4; Lewiston, 5; Chelsea, Mass., 7; Salem, 8; Waltham, 9.
F. B. WARDE: Flint, Mich., 3; Lansing, 4; Ypsilanti, 5; Fremont, O., 7; Fostoria, 8; Findlay, 9; Delaware, 10; Xenia, 11; Dayton, 12; Newark, 14; Lima, 15—close season.
FRANK I. FRAYNE: Meriden, Ct., 4; Newark, N. J., 5; Sing Sing, N. Y., 7; Newburg, 8; Fishkill, 9; Hudson, 10; Troy, 11, 12.
GUS WILLIAMS (One of the Finest): Boston, April 30.
HERNE'S HEARTS OF OAK: Philadelphia, April 30, week; Boston, 7, two weeks.
HARRISONS (Alice and Louis): Pueblo, Col., 3, 4; Colorado Springs, 5; Central City, 7; Georgetown, 8; Golden City, 9; Boulder, 10; Ft. Collins, 11; Cheyenne, 12; Omaha, Neb., 14; Council Bluffs, Ia., 15.
HANLEY'S SQUATTER SOVEREIGNTY CO.: Pittsburg, April 30, week.
HARRY MEREDITH (Ranch 10): Kalamazoo, Mich., 3; Jackson, 4; Port Huron, 5.
HAVLIN'S FOGG'S FERRY (Carrie Stewart): Covington Ky., 3; Frankfort, 4; Kokomo, Ind., 5, 7; Logansport, 8.
HARRY LACY'S PLANTER'S WIFE COMB.: Brooklyn, April 30, week; Newark, N. J., 7, 8; New Brunswick, 9; Wilmington, Del., 10; Philadelphia, 11, eight nights—close season.
IDA LEWIS: Chippewa Falls, April 30, week; Eau Claire, 7, week; Green Bay, 14, week.
J. K. EMMET: Baltimore, April 30, week; Philadelphia, 7, week; Boston, 14, week.
JANAUSCHEK: Chicago, April 30, week.
JOSEPH MURPHY: Nashua, N. H., 3; Concord, 4; Manchester, 5; Lawrence, Mass., 7, 8; Marblehead, 9; Salem, 10; Lowell, 11; Haverhill, 12; Milford, 14; Woonsocket, 15; Taunton, 16; Providence, 17.
JOHN T. RAYMOND: Fitchburg, Mass., 3; Worcester, 4; Springfield, 5; Holyoke, 7; Hartford, 8; Meriden, 9; Bridgeport, 10; New Haven, 11; Willimantic, 12; Providence, 14, 15, 16.
JOHN MCCULLOUGH: Cincinnati, (Dramatic Festival), April 30, week.
JOHN E. INCE: Tarboro, N. C., 3; Norfolk, Va., 4, 5; Portsmouth, 7; Richmond, 8, 9.
JOSEPH JEFFERSON: Chicago, 7, week.
JOHN A. STEVENS: Oneida, N. Y., 4.
J. Z. LITTLE'S WORLD CO.: Elyria, O., 4; Norwalk, 5; Detroit, 7, week.
JEFFREYS LEWIS (La Belle Russe): Scranton, Pa., 3; Easton, 4; Newark, N. J., 5—close season.
J. W. RANSONE: New York City, April 30, week; Baltimore, 7, week.
JULIA A. HUNT: Johnstown, Pa., 2, 3; Altoona, 4, 5; Tyrone, 7; Williamsport, 8.
JAY RIAL'S UNCLE TOM CO.: Washington, April 30, week; Baltimore, 7, week.
JOHN THOMPSON: Ashtabula, O., 3; Conneaut, 4; North-east, 5; Corry, Pa., 7.
KATE CLAXTON: Chicago, April 30, week; South Bend, Ind., 7; Elyria, O., 8; Sandusky, 9; Connellsville, 12; Pittsburg, 14, week.
KIRALFYS' AROUND THE WORLD: Williamsburg, April 30, week; Providence, 7, week.
KENDALL COMB.: Winnebago, Minn., 3, 4, 5; Blue Earth, 7, 8, 9.
LAWRENCE BARRETT: Cincinnati, April 30, (Dramatic Festival).
LILLIAN SPENCER: Cleveland, 30, week.
LOTTA: Portsmouth, N. H., 3; Newport, R. I., 4; Fall River, Mass., 5; Brockton, 7; Pautucket, 9; Springfield, 10; Bridgeport, 11; New Haven, 12; Philadelphia, 14, week; New York, (Fifth Avenue) 21, week.
MARGARET MATHER: Brooklyn (Park), April 30, week; Worcester, Mass., 7; Greenfield, 8; Gloucester, 9; Woonsocket, R. I., 10; Pawtucket, 11; Fall River, Mass., 12—close season.
MARY ANDERSON: Cincinnati (Dramatic Festival), April 30.
MAGGIE MITCHELL: N. Y. City, April 30, two weeks—close season.
MONTE CRISTO CO. (Stetson's): Louisville, 3, 4, 5; St. Louis, 7, week; Chicago, 14, two weeks.
MODJESKA: San Francisco, May 7, four weeks.
MRS. LANGTRY: N. Y. City (Fifth Ave.), 23, two weeks; Trenton, N. J., May 7; Wilmington, Del., 8; Pottsville, Pa., 9; Wilkesbarre, 10; Scranton, 11; Bradford, 12; Jersey City, N. J., 14; Newark, 15; Paterson, 16; Orange, 17; Bridgeport, Ct., 18; Hartford, 19; Philadelphia, 21, week.
MATTIE VICKERS (Tramp's Daughter): Meadville, Pa., 3; Sharon, 4; Newcastle, 5.
M. B. CURTIS (Sam'l of Posen): Manchester, N. H., 3; Portland, Me., 4, 5.
MCKEE RANKIN: Boston, April 30, two weeks.
MESTAYER'S TOURISTS: Cincinnati, April 30, week; Pittsburg, 7, week.
MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Pittsburg, April 30, week; Philadelphia, 7, week.
MADISON SQUARE (Esmeralda; H. Rockwood, mgr.): Chicago, 23, two weeks; Muskegon, 7; Grand Rapids, 8; East Saginaw, 9; Bay City, 10; Jackson, 11; Kalamazoo, 12.
MADISON SQUARE (Esmeralda; C. A. Haslam, mgr.): Pittsfield, Mass., 3; Schenectady, N. Y., 4; Burlington, Vt., 5; Montreal, 7, 8, 9; Malone, 10; Ogdensburg, 11; Carthage, 12.
MADISON SQUARE (Hazel Kirke; F. L. Bixby, mgr.): Dubuque, Ia., 3; Cedar Rapids, 4; Marshalltown, 5; Oscaloosa, 7; Iowa City, 8; Ottawa, 9; Streator, 10; Joliet, 11; Aurora, 12.
MADISON SQUARE (Hazel Kirke; C. R. Bacon, mgr.): Brazil, 3; Green Castle, 4; Crawfordsville, 5—close season.
MADISON SQUARE (Professor; C. McGeachy, mgr.): N. Y. City (Haverly's) April 30, two weeks.
MADISON SQUARE (Young Mrs. Winthrop; J. H. Hart, mgr.) Newark, 3; Rondout, 4; Port Jervis, 5.
NEIL BURGESS: Tony Pastor's Theatre, N. Y. City, April 23, indefinite engagement.
ONLY A FARMER'S DAUGHTER (Joseph Frank, mgr.): Biddeford, 3; Portland, 4, 5; Lewiston, 7; Waterville, 8; Augusta, 9; Hallowell, 10; Gardiner, 11; Bath, 12.
OLIVER DOUD BYRON: St. Louis, April 30, week; Rock Island, May 7; Rockford, 8; Beloit, Wis., 9; Racine, 10; Milwaukee, 11, 12; Chicago, 14, week—close season.
OUR SUMMER BOARDERS: Mansfield, 3; Columbus, [illegible]; Cincinnati, 7, week; Louis 14, week; Chicago, [illegible] week.
PRESCOTT-MORRISON CO.: Brooklyn (Grand), [illegible]; Williamsburg, 14, week; Philadelphia (Chestnut), [illegible] week.
ROBSON AND CRANE: Sioux City, Ia., 26; Omaha, [illegible] 28; Denver, 30, week; Leadville, May 7, 8, 9; Topeka, Neb., 14; St. Joseph, 15; Leavenworth, 16.
ROMANY RYE: N. Y. City, April 30, two weeks.
ROLAND REED (Cheek): San Francisco, 23, two weeks; San Jose, 7; Stockton, 8; Salt Lake, 11, 12; Denver, 14, week; N. Y. City (Haverly's), 28.
RHEA: Cincinnati, 30 (Dramatic Festival); Richmond, Ind., 3.
RICE'S SURPRISE PARTY: Philadelphia, 7.
ROBERT MCWADE: Jersey City, May 3, 4, 5; Brooklyn, 7, week.
SCANLAN'S FRIEND AND FOE CO.: San Francisco, May 7, two weeks.
SALSBURY'S TROUBADOURS: N. Y. City (Standard), until May 5.
SOL SMITH RUSSELL: Appleton, Mich., 3; Warsaw, 4; Steven Point, 5
THALIA THEATRE CO.: Baltimore, 7, week.
T. W. KEENE: Dubuque, 3; Rockford, Ill., 4; Beloit, Wis., 6; Janesville, 7; Madison, 8; Lacrosse, 9; Winona, Minn., 10; Stillwater, 11; St. Paul, 14, 15, 16; Minneapolis, 17; 18; 19; Winnipeg, 21, week.
TAKEN FROM LIFE: Columbus, 2, 3; Toledo, 4, 5.
THORNE'S BLACK FLAG CO.: N. Y. City, 7, week; Harlem, 14, week.
UNION SQUARE CO. (Parisian Romance; A. M. Palmer manager): Philadelphia, April 30, week; Boston, 7, six weeks.
VOKES FAMILY: Denver, 30, week; Omaha, 7 Des Moines, 8; Cedar Rapids, 9; Dubuque, 10; Davenport, 11; Cedar Rapids, Ia, 12; Detroit, 15, 16, 17.
WHITELEY'S HIDDEN HAND: Ottawa, 3; Aurora, 4; Racine, Wis., 5; Oshkosh, 7; Green Bay, 8; Appleton, 9; Menasha, 10; Stevens Point, 11; Chippewa Falls, 12; Eau Claire, 14.
WILLIE EDOUIN'S SPARKS: N. Y. City ('Frisco Op. House), March 26, six weeks.
WYNDHAM COMEDY CO.: N. Y. City (Union Square), 9, five weeks.
WALDRON'S M'LISS CO.: Brockport, 3; Batavia, 4; Le Roy, 5; Ithaca, 7; Tonawanda, 8; Owego, 9; Auburn, 10; Baldwinsville, 11; Rome, 12; Ilion, 13; Little Falls, 14; Ft. Plain, 15; Amsterdam, 17; Gloversville, 18; Schenectady, 19.

OPERA AND CONCERT COMPANIES

ABBOTT OPERA CO.: Troy, N. Y., 4, 5.
ACME OPERA CO.: Chicago, April 30, week; St. Paul, May 7, 8, 9; Minneapolis, 10, 11, 12; Winnipeg, 14, week; Fargo, D. T., 21, week; Milwaukee, 28, week.
BOSTON IDEAL OPERA CO.: Cleveland, April 30, week; Buffalo, 7, 8; Syracuse, 9; Utica, 10; Troy, 11, 12.
BLIND TOM: Bowling Green, Ky., 9; Lexington, 10, 11, 12; Louisville, 14, 15.
CAMILLA URSO: Honesdale, Pa., 4.
CATHERINE LEWIS OPERA CO.: Richmond, 2, 3, 4, 5; Chicago, 7, two weeks.
DUFF'S STANDARD OPERA CO.: Chicago, April 30, week.
FORD'S OPERA CO.: Emporia, 4; Junction City 5; Denver, 7, week; Leadville, 14, 15, 16; Pueblo, 17, 18; Colorado Springs, 19; Lincoln, Nev., 21.
FISK JUBILEE SINGERS: Washington, [illegible]; Baltimore, 6, 7, 8.
FAY TEMPLETON OPERA CO.: Williamsburg (Novelty), 30, week; Brooklyn, 7, week.
GEISTINGER: Washington, April 30, week
GRAU'S FRENCH OPERA CO.: Montreal, 30, week; Quebec, 7, week.
HAVERLY'S MERRY WAR CO.: Auburn, N. Y., 3; Syracuse, 4; Utica, 5; Troy, 7, 8; Poughkeepsie, 9; New York City, 10.
LIZZIE ST. QUINTEN: Lawrence, Kan., 7.
MARIE LITTA: Oshkosh, Wis., 4; Appleton, 5; Oconto, 7; Escamba, Mich., 9.
MINNIE HAUK (Concert): Harrisburg, Pa., 3; Reading, 4; Scranton, 5; Bethlehem, 8; Ithaca, N. Y., 10.
MCCAULL'S OPERA CO.: New York (Casino), April 28, indefinite time.
MCCAULL'S OPERA CO. (Lace Handkerchief): San Francisco, April 16, four weeks.
RICE'S OPERA CO. (Iolanthe): Hamilton, Can., 4, 5; St. Catherines, 7; Brantford, 8; London, 9; St. Thomas, 10; Hamilton, 11; Lockport, N. Y., 12.
SWEDISH LADY QUARTETTE: Waco, Tex., 3; Austin, 4; San Antonio, 5; Houston, 8; Galveston, 9.
THEO. THOMAS' ORCHESTRA: Erie, Pa., 5.
WILBUR OPERA CO.: Chatham, Can., 3; London, 4, 5; Rochester, 7, 8; Meadville, Pa., 16.
WINSTON-GORDON CO.: Baltimore, April 30, week; Washington, May 7, week.
THALIA THEATRE OPERA CO.: Philadelphia, April 30, week.

VARIETY COMPANIES.

DAVENE'S ATTRACTIONS: Chicago, 23, two weeks; Cincinnati, 7, week; Pittsburg, 14, week; Baltimore, 21, week.
FORD BROTHERS: Philadelphia, April 30, week.
HARRY MINER'S COMEDY FOUR: Philadelphia, April 30, week—close season.
IDA SIDDONS' MINSTRELS: Detroit, April 30, week; Louisville, 21, week.
LEONZO BROS.: Newburg, N. Y., 3, 4, 5; Catskill, 7, 8; Peekskill, 9, 10; Nyack, 11, 12.
LEAVITT'S ALL-STAR SPECIALTY CO.: Brooklyn, April 30, week; Boston, 7, week.
LEAVITT-PASTOR CO.: Cincinnati, April 30, week; Washington, 7; N. Y. City, 14—close season.
LEAVITT'S RENTZ-SANTLEY CO.: Cincinnati (Robinson's), April 30, week; Pittsburg, 7, week.
MANCHESTER-JENNINGS CO.: Pittsburg, April 30, week.
METEORS: N. Y. City, April 23, two weeks.
MATSON'S MULDOON'S PICNIC: Norwich, 3; Utica, 4; Herkimer, 5.
NUGENT'S METROPOLITANS: Mohawk, N. Y., 7, week.
SULLIVAN AND GAYLORD'S FEMALE MASTODONS: Detroit, Mich., 14, week.
TONY PASTOR'S OWN CO.: Springfield, Mass., 3; Waterbury, Ct., 4; New Haven, 5; Poughkeepsie, 7; Newburg, 8; Patterson, 9; Newark, 10; Jersey City, 11; Trenton, 12; N. Y. City (Windsor), 14, week.

MINSTREL COMPANIES.

BARLOW-WILSON: Oswego, N. Y., 4; Brockville, Ont., 7; Ottawa, 8; Cornwall, 9; Montreal, 10, 11, 12; Toronto, 14, 15; Hamilton, 16; Buffalo, 17, 18, 19.
CALLENDER'S NEW COLORED (Howard Spear, mgr.): Erie, Pa., 3; Bradford, 4; Elmira, N. Y., 5; N. Y. City (Cosmopolitan), 7, week.
CARNCROSS': Baltimore, 30, week; lapse; Pittsburg, 14, week.
DUPREZ AND BENEDICT'S: La Porte, Ind., 4; Elkhart, 5; Coldwater, Mich., 7; Hillsdale, 8; Marshall, 9; Battle Creek, 10; Charlotte, 11; Albion, 12.
HAVERLY'S MASTODON: Newport, R. I., 3; Taunton, Mass., 4; Lowell, 5; Brooklyn (Haverly's), 7, week; N. Y. City (Haverly's), 14, two weeks; Boston, 28, week.
HAVERLY'S NEW: Burlington, Ia., 3; Keokuk, 4; Hamilton, 5; Quincy, Ill., 7.
NEW ORLEANS: Corning, 5.
SAN FRANCISCO: Buffalo, N. Y., 3, 4; Jamestown, 5; Hornellsville, 7; Elmira, 8; Ithaca, 9; Owego, 10; Binghamton, 11; Port Jervis, 12; Philadelphia, 14, week.
THATCHER, PRIMROSE AND WEST'S: Cincinnati, 30, week; Chicago, May 7, week; Philadelphia, 14, week.

MISCELLANEOUS.

ADAMS' HUMPTY DUMPTY CO.: Cincinnati, April 23, lapse, Philadelphia (National), 7, week; N. Y. City, 14, week; Newark, N. J., 21, week; Brooklyn, 28, week.
BAYLIES-KENNEDY BRIGHT LIGHTS: Louisville, 7, week; Cincinnati, 14, week; Indianapolis, 21, week; Pittsburg, 28, week.
DENIER'S H. D. CO.: Bay City, Mich., 3; Coldwater, 5; Chicago, 7, week; Joliet, Ill., 14; Streator, 15; La Salle, 16; Bloomington, 17; Springfield, 18; Alton, 19; St. Louis, 21, week.
EQUINE PARADOX: New Bedford, Mass., April 30, week; Lynn, 7, Lowell, 14, week; Springfied, 21, week.
HERRMANN: Baltimore, April 30, week; lapse; Brooklyn, 21, week; N. Y. City (Niblo's), 28, week.
HOWORTH'S HIBERNICA: Chicago, April 23, two weeks; Escamba, Mich., 5, 7; Negaunee, 8; Marquette, 9; Ishpeming, 10, 11; Republic, 12.

CIRCUSES.

ADAM FOREPAUGH'S: Easton, Pa., 3; Plainfield, N. J., 4; New Brunswick, 5; Camden, 7; Trenton, 8; Newark, 9; Paterson, 10; Meriden, Ct., 18.
BARRETT'S: Mt. Sterling, Ky., 3; Winchester, 4; Lexington, 5, Paris, 7; Carlisle, 9; Falmouth, 10; Anderson, Ind., 17.
BARNUM'S: Philadelphia, 30, two weeks; Dayton, O., 19.
COLE'S: Kansas City, 14.
DORIS': Ithaca, N. Y., 3; Williamsport, Pa., 5; Jamestown, N. Y., 21; Olean, 23.
NATHANS': Albany, 4, 5; Troy, 7; Schenectady, 9.
VAN AMBURG'S: South Bend, 3; Niles, Mich., 4; Cassopolis, 5; Three Rivers, 7; Kalamazoo, 9.

Professional Doings.

—Rose Wood has nearly recovered from her late serious illness. She is now at Ocean Grove.

—Joseph Arthur shortly sails for Europe to do some preliminary skirmishing for the Sparks. Edouin and Sanger's clever party will follow later.

—William Elton's benefit will take place one week earlier than announced, in order to obtain the co-operation of Rose Coghlan and John Gilbert.

—J. F. Brein asks us to explain to an anxious public that he was obliged to resign a part he was to play in Arkwright's Wife with Helen Barry at the Square because he had to sail for Europe. The community, on reading this important intelligence, will breathe easier.

—Colonel J. H. Rice, whose illness THE MIRROR noted last week, writes hopefully from Colfax Springs, in Iowa: "I have been suffering from a stroke of paralysis," he says, "for about three weeks. The left side of my body is helpless. But the treatment at this place has benefited me, and I expect to be all right again by the beginning of next season. Harry Lewis has taken my place with Mr. Villa for the rest of the tour. Please ask my friends to communicate with me. A letter now and then cheers a sick-room mightily."

—Cal Wagner sends the following copy of a letter bearing the date of April 23, which was handed him in Albany: 'I must ask for your resignation, to take effect April 28—on the following grounds: First—For using your influence to make Mr. Hodges, our manager, dissatisfied by offering him an engagement with you for next season, he having tendered his resignation to us. Second—Lack of interest in your business, which your contract calls for. We are prepared to prove all we allege; but want no trouble; if compelled to, will resort to such. Hoping this, which is final on our part, will result the same with you, yours respectfully, George Wilson, Milt. Barlow, per T. D. Danlers." This ungrammatical but explicit missive explains itself.

A New Circuit.

Manager Blanchett's discovery of a new amusement circuit, en route to Salt Lake City, may amount to more than the theatrical people will at first be inclined to imagine. At each end of the circuit—Denver and San Francisco—a wealth of glory and money awaits any reputable company that comes this way, while between the two great towns, sufficient money can be picked up at one-night stands to more than pay traveling expenses. The trouble heretofore has been that the money made in Denver and San Francisco has been eaten up by the big expenses necessitated by the long jump from here to Salt Lake City, and from there to the Coast. There will probably be no reduction in railway fare now, but by the opening through of the Denver and Rio Grande road, an opportunity is afforded travelling companies of making their expenses as they go along. We believe this will entirely revolutionize the show business in this part of the country; we shall have better visiting attractions, more of them, and on better terms.—*Denver Tribune.*—Com.

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THIS WEEK.

CHARLES WYNDHAM

and his London comedy company, appear in

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HARRIGAN AND HART
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New and original music by Dave Braham.
Matinees Tuesdays and Fridays. Prices as usual.

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WILLIE EDOUIN'S SPARKS
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Prices as usual. Seats secured.

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The original Madison Square Company in
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The farcical comedy, in three acts, by Sydney Grundy, Esq., entitled
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with appropriate Music, Scenery and Accessories.

The performance will commence with the petite comedy in one act, by Clement Scott, Esq., recently played at the Haymarket Theatre, London, with great success, entitled
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These plays will be followed by a revival of Mr. David Belasco's drama, LA BELLE RUSSE.

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CASTE. CASTE.
CASTE.
The different characters of which are intrusted to Eben Plympton, William Davidge, Felix Morris, H. M. Pitt, Selina Dolaro, Fanny Addison, Emily Jordan, Chamberlain, etc.
Farewell matinee of CASTE, Saturday at 2.

Saturday evening—TWO ROSES.

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[SPECIAL DISPATCH TO THE MIRROR.]

CINCINNATI, May 2, 1883.

Some doubts were felt on Monday morning as to the success of the Festival. The arrivals from out-of-town were not numerous, and the city wore its usual aspect. At the hotels gloom prevailed. Bonifaces who were fondly expecting to capture big sums from visitors on the week were despondent or irritable. All the stars had come and settled themselves at their favorite hostelries. Lawrence Barrett, with his wife and daughter, were at the St. Nicholas, the tragedian having come on from Detroit on Saturday night, where he finished an engagement in that city. Mrs. and Miss Barrett had travelled from New York to meet the head of the family, under the protecting wing of Willie Winter. Mary Anderson arrived early, and, with her brother Joe and Mrs. Pennoyer, went to the Burnet House, where she remains as the guest of Thomas Zimmerman and wife. John McCullough got in on the same train, and repaired to some fine apartments in the Grand Hotel. Clara Morris, Nat Goodwin and Eliza Weathersby, John Ellsler, Louis James, Marie Wainwright and Mlle. Rhéa, are distributed pretty evenly between the three principal hotels. James Murdoch—who resides in a town not far from this city—was on the ground several days ago. Johnny Russell and Nat Goodwin busied themselves all day Monday sending marked copies of the Cincinnati Edition of our Festival Number to newspaper men throughout the country. Among the journalists who put in an appearance were E. A. Perry, of the Boston *Herald*; F. H. Keenan, of the Philadelphia *Press*; Henry Watterson, of the Louisville *Courier-Journal*; J. B. McCullagh, of the St. Louis *Globe-Democrat*, and John Cockerill, of the *Post-Dispatch*.

During the afternoon the crowds began to arrive on every incoming train. The drooping spirits of the landlords revived, and the streets presented an unwonted spectacle of hurry and bustle. Gripsack in hand, grimy travelers sought different hotels and were assigned sky-parlors. It did not take long to fill the vacant rooms. Many late-comers—unable to secure desirable accommodations—were obliged to seek shelter in the boarding-houses. Crowds of boys ran about the streets selling Dramatic Festival MIRRORS, for which they found a brisk market.

When the doors of Music Hall opened in the evening there was a terrific crush. As rapidly as possible the people entered and were assigned seats. Too much praise cannot be bestowed upnn the manner in which the arrangements for seating were carried out. Very little delay occurred. The ushers—of whom there was an ample number—knew their business, and seated the spectators without fuss or loss of time. When everybody got in there wasn't an inch of spare room, except on the aisles. The auditorium presented a magnificent appearance. There were 3,750 people in the seats, and by actual count 2,000 more standing up. Nearly half the vast audience was composed of ladies. New York turns out some very swell gatherings on opera nights; but it must be admitted that no theatre in the Metropolis ever held a more elegantly-dressed crowd than Music Hall did. The ladies' toilettes were of the richest description, and the display of diamonds aroused suspicions that Tiffany's entire stock had been hired and sent over for the occasion. The talk about Cincinnatians taking no interest in the event is all bosh. The very cream of society was represented, and the local element alone would have been sufficient to fill a theatre like Booth's.

When the curtain rose on the first act of Julius Cæsar there was a moment's hush, which was followed by the loudest applause. The clapping of hands and stamping of feet of such a mammoth assemblage sounded like the roar of breakers on a rocky shore. The procession from the Lupercal, which takes place in Act One, was the most brilliant stage pageant the writer has seen; 226 people were on the scene. The costumes—historically accurate to the smallest detail—were most effective. The reception which the artists received was very enthusiastic. James Murdoch—who holds a warm spot in the hearts of these play-goers—received an ovation. Louis James was honored, of course, in a lesser degree, when he entered.

Murdoch, although so affectionately remembered, was a disappointment as Antony. The old gentleman has lost his vigor, and his performance was only here and there indicative of the ability which characterizes him in his prime. He is enfeebled by age, and his voice, "turning again to childish treble, pipes and whistles in its sound." In the Forum scene he was very weak; but for the reason of his personal popularity and the remembrance of his former greatness, he was given a vociferous call before the curtain, which he acknowledged with considerable emotion. In the lobby, however, after this demonstration, the truth of Murdoch's failure was bruited about and generally admitted.

Louis James, as Cæsar, was excellent. He neither overacted nor slighted the rôle. He was not so efficient, perhaps, as Milnes Levick, whom we saw in the Jarrett and Palmer productions at Booth's some years ago; but he [illegible] all purposes and acquitted himself to the satisfaction of every one.

[illegible] Brutus is a characterization [illegible] to the majority of the readers of this message. He was warmly greeted on his first appearance. During the earlier scenes he was evidently reserving himself for a supreme effort later on. Nevertheless he worked conscientiously, and from time to time, by the excellent delivery of some particular passage, aroused hearty plaudits. The energy which he had carefully husbanded was spent with magnificent effect in the Quarrel Scene. Here he fairly outdid himself and evoked great enthusiasm. McCullough's sonorous voice completely filled the big hall—indeed, he was the only actor in the representation whose lines were distinctly heard in all parts of the house.

Lawrence Barrett—a prime favorite with these Westerners—was in good trim. The part of the testy Cassius fits him like a glove. The spectators showed their strong favoritism by giving him a call after the Garden Scene when he had not been on the stage more than fifteen minutes. To give an actor whose pretensions to greatness the writer has never been able to recognize his due, it must be said that in this rôle his equal does not exist. This is chiefly because the character of the man and of Shakespeare's creation tally to a nicety, and partly because Barrett has devoted more time to the study and interpretation of Cassius than to any other part in his extensive repertoire.

Great praise is due the subordinate people, who performed their duties in a manner corresponding with the tone of the entire production. H. A. Langdon's Cacea, Otis Skinner's Octavius Cæsar, and the small male parts, were all capitally acted. Marie Wainwright was a good Calphurnia, Kate Forsyth a sweet Portia, and Mr. Plunkett a satisfactory Servius.

The "supes" did themselves credit, going through their business with more intelligence and ardor than is customary. They added greatly to the enjoyment of the performance.

The scenery has been fully described in your columns. Suffice it to say that the work of Mr. Waugh and his assistants surpassed expectation. The first set was very fine; but the Forum Scene carried off the honors. This was a reproduction of the famous locality as described by ancient writers, and as far as possible it duplicated the original faithfully. The battle tableau, which closed the performance, was realistic and impressive.

The performance did not finish until a late hour; but not a single seat was vacated until the final curtain rolled down. It was a magnificent and memorable spectacle; but it has no particular right to be chronicled in theatrical annals as a great dramatic achievement.

Much annoyance was experienced during the play on account of the *libretti*. These books were bought by nearly every one in attendance. They were printed on heavy, crackly paper. Everybody turned the pages together, and the noise produced resembled the falling of hail on a tin roof. This beastly nuisance seriously marred the pleasure of the evening, for it was impossible to hear what was being said on the stage at the intervals when the rustling was kept up. Besides this, the people manifested considerable ill-breeding. They wobbled about in their seats and kept up a perpetual buzz of conversation. Unfortunately there is no law by which this form of piggishness can be stopped. A few well-behaved people hissed; but their sibilant protests were of no avail.

Tuesday was spent by the visitors in looking about the shops, and the tradesmen in small articles did a thriving trade. There are fully 10,000 people in the city who come with no intention of witnessing the Festival performances. They took advantage of cheap railroad rates to come here and loaf or do errands. The local papers covered Julius Cæsar very extensively, and able articles appeared in the *Enquirer* and *Commercial-Gazette* from the pens of the regular critics. William Winter's *Tribune* dispatch was printed in one of the journals simultaneously with its appearance in New York. The *Commercial-Gazette's* Rogues' Gallery of the performers created considerable amusement.

In the evening The Hunchback was given at Music Hall. From an artistic and acting standpoint, it was a far greater success than Julius Cæsar. There is in Sheridan Knowles' sterling play no opportunity for spectacular effect except in the last act, where a notable pageant was effected. The scenery was splendid—far more beautiful in detail than that of the previous productions. Mary Anderson made a pronounced hit as Julia. She was much applauded, and looked and acted better than ever. In the last act she attained a point of grandeur seldom achieved by the actresses who essay this difficult but meaty part. A drop scene fell just as Miss Anderson made her first entrance. There was a little excitement, but not much, as the spectators saw no damage had been done. The actress, though she narrowly escaped injury, preserved her presence of mind and displayed no nervousness. She was loaded down with flowers, as was Kate Forsyth also, who acted Helen charmingly.

McCullough's Master Walter was a fair piece of acting. He did not especially distinguish himself, however. The part is conventional, and nothing better than a hackneyed illustration of it was expected from the actor by those who had taken his measure. At any rate, that was all the audience got.

Lawrence Barrett's Sir Thomas Clifford was of similar proportions. He is too stagey to play a romantic young lover successfully. His peculiar intonation robbed the lines of their meaning and charm.

Nat Goodwin's Modus was a genuine surprise to his fondest admirers. He treated the character upon the strictly legitimate basis, and by refraining from clownishness and mugging, and playing with a genuine sense of humor, he won the admiration of the doubting as well as the critical. The rest of the cast was efficient in all essential respects.

Harley Merry painted a beautiful street scene for Act Two. When it should have been used, by the stupidity of the shifters a Roman exterior rolled down to the amazement of the audience and consternation of the actors, who couldn't understand why the *locale* had suddenly been changed from England to old Rome. However, it could not be remedied, and the act went on. At its close Director Miles appeared before the curtain and made a speech explaining the mistake and dwelling upon the excellence of Merry's work. Then he retired, the curtain was rung up and the street scene in question exposed to view. The work justified the explanation, and by the accident Merry reaped the benefit of a nice little "ad."

Croakers had very little comfort Tuesday night. The house gave the lie to all reports and rumors of the failure of the enterprise. Fifty-five hundred tickets were dropped into the gate-keepers' boxes at the doors.

To-day the weather was most propitious for the first matinee. The benignance of temperature, however, did not add to the receipts. Julius Cæsar was repeated, and that is the reason. Monday night's performance about satisfied the general curiosity to witness the spectacle, and there were not enough people left among the visitors to fill the hall. The audience for the most part was composed of the inhabitants of this city. Many ladies were present. McCullough did not act so well as before, nor did Barrett. The hard work of the previous performance having used them up. Old Murdoch, however, had gathered his forces and put more vim into Marcus Antonius. Recalls and summonses before the drop were frequent. Considering the circumstances, the attendance was quite as large as should have been anticipated.

The performance to-night was a very interesting affair; 4,200 spectators were present. All the seats were sold; but the standees were not so numerous as on Monday and Tuesday evenings. They fringed the back of the parquet and balcony. The production of Much Ado About Nothing was second in point of excellence only to The Hunchback of the pieces thus far given. Rhéa, who is greatly admired by the public here, made her only appearance during the week in this comedy. The principal interest was centred therefore on her efforts. As Beatrice she was very charming. Her accent was not so marked as to interfere with her giving Shakespeare's language its just value. She looked the character to perfection and acted with great skill. The late hour at which the performance ended precludes the possibility of giving a more extended notice of the foreigner's achievements. She had enough honor in the way of applause and floral gifts showered upon her to satisfy the most far-reaching ambition.

Barrett was the Benedick, and a very poor one, too. He is always welcome as Cassius, endurable as Sir Thomas Clifford; but as the light-hearted hero of Much Ado About Nothing, he fell far short of the mark.

On the other hand, the Don Pedro of Louis James was most praiseworthy. It is a wonder that this capable actor is not secured as a permanent fixture by one of the managers of stock companies in New York. His merit was quickly understood and rewarded liberally by the house in the usual manner.

William Harris' Leonato was well-nigh faultless. He made a deeply favorable impression.

The Dogberry of John Ellsler was a treat. The traditional business of this part, which most actors who attempt it know nothing at all about, is at Ellsler's fingers' ends, and he played it in a way that those who saw will not soon forget. Why Ellsler, who is an admirable legitimate character comedian, should conceal his light under the managerial bushel, while possessing the histrionic ability he does, is one of those mysteries which can only be fathomed by the investigator who thoroughly understands the pecuniary elements at the bottom of all things in this modern era of gold-getting.

Marie Wainwright gave a delightful impersonation of Hero. Messrs. Skinner, Mosley, Cooper and Dunbar and several others represented the small parts very well.

The scenery was as beautiful as that of the preceding productions. Six scenes were exhibited. The set in Act I. was the finest.

ITEMS.

The sale for the rest of the week is very large. Nearly every seat is gone. Hamlet in anticipation attracts the most notice. Othello will be done to-morrow night.

THE MIRROR is the only dramatic paper in the country to which the Press Committee voted a season ticket.

W. H. Daly has been entirely incapacitated from doing the work he was engaged for, by his illness, which has lasted three weeks. He goes from here to Chicago as soon as he can get out to superintend the bringing out of the new play by Bresnach, the French author, on June 11. This piece was written for Weed to introduce the three best scenes of The Living Age produced last season at the Union Square. Fred Bock yet has faith in the sensations with which his play teemed.

Barrett is the favored star.

A large American eagle made of gas-jets blazoned the Elm street side of Music Hall.

There was some trouble about Mary Anderson's playing Desdemona Thursday night. The actress deemed the part unworthy of her abilities, and seriously thought of refusing it. But she wisely saw things in their true light, and to-night it is certain that she will appear as advertised.

"Walsingham" Stuart represents the Dudes at the Festival.

Mary Anderson did not attend the Julius Cæsar performance Monday night as she was fagged out; but she saw it at the matinée to-day.

It is definitely settled that the Festival will be repeated annually.

C. W. Jacobs is here for the Kansas City *Times*.

Many Louisville and St. Louis people are in town.

Mary Anderson gets $5,000 for her week's work. The same sum is given to Barrett and McCullough. Rhéa pockets $1,000 for doing her little Beatrice.

The "props" are not the least memorable feature of the performances. Dazian's costumes are gorgeous.

The profits on the week will amount to something like $30,000.

London Notes.

LONDON, April 14.

I'm not going to give you much theatrical news this week; but, if you please, in the words of General Booth, "Sister Sara will now relate her experience." In my last letter I told you that I was going to London for my precious health. I might better have gone to Kamtschatka. (Ask Freddy G. if that's spelled right.) You know where I mean; cold place; great contrast to our future home. Well, to resume. Between careless cabbys, dynamite and other national diversions of the gay Fenian, I had my few nerves shattered pretty badly. As a rule, I have no patience with females who possess nerves; but I can make allowance for them in London. I crossed the channel *via* Newhaven and Dieppe. I was doing the cheap, and that was the best for the money. Did you ever cross in a Channel steamer? It resembles a razor with two paddle boxes and a screw. And when the water is rough it is a toss-up to see which can "chop" the most—the Channel or the razor. The first and most important fact that struck me on going aboard was that there were several babies in the ladies' cabin. Consequently, I decided to stay on deck throughout the trip and enjoy the moonlight. I stayed until I imagined a small-sized harrow was pawing round for my dinner; so I went below and got two winks sandwiched in between innumerable squalls echoed by sounds suggestive of those made by the orchestra in Tony Pastor's "Leather Strap" aria.

I made up my mind to stay a week in London and revisit the sights I did last January. I arrived there all right, and straightway set out for the Americans' Mecca in London, the Exchange, where I fouud a notice to the effect that several millions awaited me at my bank. I called a cab and started out upon my adventures. I told cabby, as sweetly as possible, to drive me to R——'s bank, St. Swithin's Lane. "and," I thoughtlessly added, "as quick as you can." Fatal words! I might have known better from past experience. He whipped up the horse, who made a Dan Rice circus courtesy, and off we went, lickety-split, over the road. I thought of John Gilpin. We overturned an apple-stand; I thought of suit for damages; we knocked down an old woman—never mind. On we flew; occasionally the beast would evince a desire to kick in the dash-board and socially lodge his hoofs in my lap. By this time my health did not feel improved. I was nearly doubled up over the apron. The trap above was hermetically sealed when I tried to open it. Just then we locked wheels with and overturned an Italian's hand-organ. We stopped, and a dialogue in early English and Neapolitan Italian bid fair to take up the remainder of the day. The Italian wanted to know, "What a de——— he meant by knocking down the organ." The cabby desired to learn, "—— —— Italian and his —— organ —— anyway." I wanted to find out when the mischief I was to get to the bank, so I waved my umbrella frantically outside of the cab, and having secured the Jehu's attention, wriggled out, curled my neck over the roof, to the intense delight of the gang already gathered to see the fun, and thusly I murmured: "My friend, I wished to go to the bank. If you can't get me there alive, I don't care about going. If you can, please do so at once and postpone your conversation till you return, for I'm blest if I come through the city again in a hansom; and above all, don't run over any more people than is absolutely necessary, and when you do, do it gently."

I uncurled my neck and sank exhausted into the seat, for I am not a success as a sportist. Crowd cheered, and cabby started again. When I got to the bank it took seven B. and S.'s to bring me to a sufficiently settled state of mind to ask for my fortune. Since then, when I've had occasion to go to the city, I've walked, starting about 4 A. M.

Yesterday I went to the National Gallery. Folks had asked: "Been to the National?" and when I said "No," they regarded me as if I had not been respectable. By *they* I mean newly-arrived Yankees who termed it familiarly the "National" to let people see they were quite at home. I concluded to be no longer ignorant of the glories of the "National," so I did that, too, and after climbing a stair-case, entered a room with a number on the door; but when I got inside I concluded I'd made a mistake and had gone into a sort of clap-trap room instead. I saw what appeared to me to be a grand tableau of delirium tremens. It was as if a number of palettes containing paint had been wiped off upon some pieces of canvas and this canvas framed and hung up. I never had 'em, but I thought I was getting punished for leaving Paris and the Lord had afflicted me with the horrors. I turned and fled just in time to encounter a fair paddle-duck who quacked "Oh! *how* sweet! this is dear Turner's room." I had made for the stairs, but instead I found myself in another apartment lined with holy families and Madonnas. There was not one baby or St John in the whole caboodle who didn't look as if he'd been hooking green apples the night before and had eaten them all since. The Josephs all looked like Vermont farmers or '49ers, and the Madonnas and Elizabeths had such superhumanly long noses, such round eyes and their necks so unnaturally skewered around that it gave me the holy jerks to look at them. Moreover, an epidemic of malignant jaundice seemed to have been raging among them all as far as complexions went.

I'm afraid I don't appreciate the old masters. I'd rather have one mellow-eyed pup of Landseer's than all Judea by Rubens or Titian.

In the evening I went to the Lyceum and saw Irving's legs. I vow to the gods I never saw anything like them. One could worship them without breaking the Commandments, inasmuch as they are totally unlike anything in Heaven above or the earth beneath or the water under the earth. If I owned them along with my arms I could get a star engagement at Egyptian Hall as the skeleton woman. But Irving is an artist and knows what he is about. His playing of Benedick in Much Ado has been so often described, as has the Beatrice of Ellen Terry, that I shan't go over it again, but only say that when Irving and Terry go to America they ought to be a huge success. After the theatre, I said to my escort, who has enjoyed many a foaming stein and seidel with me at Koster and Bial's and Von Wühlboch's, "Now let's go and get a schooner and a dish of schweinen knückeln and saeur-kraut with some kartöfflen salad, pompernickel and sweitzerkase." I wasn't really hungry, but just wanted a bite, and supposed that no true New Yorker would live long in London without discovering the best lager if such there was to be got. We searched for our feast up and down the Strand. No one had lager on draught. When we asked for schweinen knückeln, kartöfflen salad and pompernickel, the proprietor wanted to send for an interpreter. So it went, and so we went, and I was so disgusted to find myself in a town where one had to go hungry, or rather dry—parched in fact—to bed, that I vowed I'd leave London the next day. However, I'll try to stay it out one day more; but if this Winter weather doesn't give place to something resembling Spring I'll leave so quick they won't see my heels for the dust.

SARA.

Hazel's Longevity.

Manager Sisson, in speaking of the phenomenal success of Hazel Kirke, on Tuesday, said: "It has been greeted by large audiences all the present season. In some localities it has been played nine or ten times, yet the same managers desire its return and stand ready to make dates. The company which is playing the piece with C. W. Couldock as the principal figure has been out for one hundred and thirty-five consecutive weeks. The season closes in four weeks, when this company will have finished its one hundred and fortieth week, during which Hazel Kirke has been presented every night in the week except Sundays and Good Fridays. We have had twelve companies on the road, and not one of them has had a week of losing business. Young Mrs. Winthrop was sent out later in the season, somewhat in the shape of an experiment. It took at once, and a second company was sent out."

Nilsson and Gye.

Manager Abbey received a cable dispatch from London on Tuesday, stating that Madame Nilsson had begun suit against Mr. Gye. A MIRROR reporter called at the Grand Opera House yesterday and saw Manager Tillotson, who said:

"Of course, everybody knows that Mr. Gye has been talking about having a contract with Madame Nilsson, and that the lady denied that such was the fact. Both went over on the same steamer, and I presume they discussed the subject. I suppose that Madame Nilsson desires to have the matter tested and quickly settled. While she was in New York she took the very best legal advice on the subject, and was informed that Mr. Gye had not the slightest claim upon her services."

A Heavy Actor.

From time to time managers receive funny applications for positions from aspiring youths who are innocent and dwell afar off. Brooks and Dickson got the following the other day from Pttsburg:

Messrs. Brooks and Dickson:

DEAR SIR: I would like to enter the Theatrical Profession, by joining, one of your Companies. I am 17 yeres of aig and can do some heavy acting but would like to begin at the beginning. Answer as soon Possible I remain your obedient Servent

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Brooks and Dickson think the applicant is far too modest. They officially advised him of their opinion and suggested a 180-pound part as heavy enough to start in with. They also apprised him of the foolishness of "beginning at the beginning," and impressed upon his gentle mind the advantages of beginniug at the end.

The End of Booth's.

It was rumored the first of the week that Mr. Fish, who has charge of the disposition of Booth's Theatre, had decided to let the building for a theatre for another season. A MIRROR reporter saw Mr. Fish yesterday, and inquired if the report was true.

"Nothing could be more absurd," said Mr. Fish. "The contracts for the alterations have all been signed, and the building is to be turned into stores at once. Why should it be let for a theatre when it will pay $10,000 a year more when made into stores. I put the matter on a business basis."

Historical Essays on the Drama.

XI.

The ancient customs and rights of chivalry were all symbolical, and the ceremony we have detailed was symbolized by the production of that royal bird on account of the gorgeousness of his plumage and the universal admiration in which he was held by nobles, knights and damosels, for which reasons this ceremony was called "the vow of the peacock." This bird was used as an emblem of regal majesty and grandeur; and, indeed, by the aristocratic strut and the fashionable spreading of his tail, as well as by the harshness and unsympathetic quality of his voice, he is well fitted for the purpose. In the absence of a peacock a pheasant took his place—as a sort of viceroy, probably. When a "Tinel" of plenary court was held, a peacock or a pheasant, sometimes roasted, but always decked with all his joyous plumes, was carried in majestically by dames or damsels, in a great basin of gold or silver, to the midst of the cavaliers then and there assembled. The royal bird was presented to each knight in turn, and in turn each knight made his vow thereon—after which it was replaced on the board, to be carried by the servitors and distributed among the guests.

The Duke of Burgundy, after attentively listening to the request of the king-at-arms gave him a note, which was read aloud, and which contained his vow to God, to the Blessed Virgin, and to the ladies and to the peacock, to carry on the war against the Infidels, for the defense of the oppressed Church, which, divine as its origin is supposed to be, seems always to lack the aid of the temporal power, seeing that Jehovah, though omnipotent—theoretically—is practically not quite up to the occasion, as is proved by the verse in Deuteronomy: "And the Lord drove out the inhabitants of the hills; but He could not drive out the dwellers of the plains, because they had chariots of iron." This vow of the Duke was the cue for a number of other vows, diversified infinitely; but all tending to the destruction of the Turks, and the end of the vowing was celebrated by a fresh spectacle. A lady, robed in white after the manner of a nun, and bearing on her a roll on which was written in letters of gold, "Thanks be to God" (Grace-Dieu), thanked the assembly and presented twelve ladies escorted by an equal number of gentlemen. These ladies, who represented the different virtues, probably on the "Lucus à non lucendo" principle, and who had each her name on her shoulder, even as infant draughtsmen are fain to write under their immature efforts, "This is a dog" or "This is a house," lest perchance a mistake might confound vice and virtue, were destined to be the travelling companions of the gentlemen to assure the success of the expedition and the continence of the soldiers of the Church. They passed in review and offered one by one their commission to "Grace-Dieu," who in turn recited a couplet of eight verses. These virtues were "Faith," "Charity," "Justice," "Reason," "Prudence," "Temperance," "Strength," "Truth," "Generosity," "Diligence," "Hope" and "Valor." The commission being read, "all began to dance in the fashion of mummeries, and to make good cheer to bring the fête to a joyous conclusion;" which we doubt not they did.

"L'Histoire Universelle des Theatres" informs us that there was also an "Intermezzo," or "Entremets," presented at nearly the same period at the marriage of Duke Charles Burgundy, son of the Duke Philip the Good, with Margaret of York, sister of the King of England.

At the first wedding feast a unicorn as big as a horse and covered with magnificent housings embroidered with the royal arms of England was presented. A leopard mounted on this unicorn carried the banner of that country and a daisy called in the French tongue "la pleur de Marguerite." The unicorn marched all round the platforms to the sound of divers instruments of music, halted before the Duke of Burgundy, and then an officer presented to his Grace the flower above named, saying: "The haughty and redoubtable leopard of England comes to pay his respects to the noble company here assembled, and for the consolation of all subjects to the Duke and his allies, offers in token of amity the flower of the fair and gracious Margaret."

An immense lion followed the unicorn, gilt all over and ornamented with the armorial bearings of the Duke of Burgundy. On his back perched a pretty dwarf, habited like a shepherdess, holding in one hand the banner of Burgundy and in the other a little harrier, a hound used in hunting the hare. The lion traversed the hall several times and ended by approaching the new Duchess, to whom he addressed this *rondeau:*

All hail the shepherdess so fair,
Whose beauty and whose gracious air
Gives to her subjects ample scope
For solace and for cheering hope.
All hail the bride and royal spouse
Of Burgundy's most noble house;
For her sake will we hold full dear
The limits of our country here,
That none may e'er her rights deny
But to her just demands comply.
All hail!

She is our Queen; 'tis she inspires
Our souls with patriotic fires.
In her we trust for joy and peace,
That wealth may come and troubles cease.
For this alliance Heaven we praise,
And loud our joyful voices raise.
All hail!

After this *rondeau*, two knights took up the little dwarf, placed her on the platform and offered her to the young Duchess as a gift.

In the third entremets of this day, a dromedary appeared, richly dight and harnessed after the Moorish manner. He carried two great baskets on his back, between which rode a man in the garb of a savage Indian, who threw upon the platform birds of various plumage, enclosed in cages of wicker.

The entremets of the second day represented the twelve labors of Hercules. First the hero was seen in his cradle, drawing lacteal sustenance from the breast of his nurse. Suddenly two serpents appeared, who devoured the god's twin brother by his side. Then they attacked Alcides himself, who speedily strangled them both.

In the second exploit, the demigat was seen on board ship, accompanied by Theseus, and landing near a mountain covered with sheep, Hercules goes ashore with the intention of carrying some of the flock on board his vessel for fresh provisions. A giant comes up to him; the two engage in a fierce combat, and the giant is slain. The king of the country comes on the scene, but is forced to submit, and, master of the flocks he courted, Alcides quits the hostile but conquered shores.

In the third of these labors the hero delivers Hésione, subdues a monster and tows him after his vessel. Each of his triumphs was explained by verses hung up in the hall of the festival, such as the following, which were intended to illustrate this last labor:

Hercules the conquerer, as ancient legends say,
Destroyed the dreadful monsters which make Hesione fair his prey,
And gave the people comfort, and joys inspiring ray.
Oh, noble cavaliers! oh, ladies, so bright and fair!
Take good example by the god, and ever boldly dare
The men to guard the honor of the ladies that they love,
The dames to well reward the protection that they prove.
So shall their honor ever be sustained and free from blot,
But who shall fail in this devoir is worthy Nagmus Reut.

In the fourth exploit Hercules triumphs over three lions, and the "Entremets" finish by the arrival of a griffin in gold and blue splendid to behold and decked with the monograms of the Duke and Duchess artfully interlaced. He made several rounds of the hall, and opened his beak, from which a multitude of living birds flew out and spread themselves on all sides.

The tastes of the public in those early days were very like the tastes of children at present. Society has its infancy as well as the individual man, and toys please adolescent nations just as they delight growing boys and girls. Even in maturity we are not quite free from the weaknesses of childhood, and all our boasted "culture" has lifted us wholly above the pleasant pastimes of our infant years. Still our Fourth of July parades delight admiring and perspiring crowds. Still does grandiloquent buncombe lead us by the ears and by the nose. Still pomp and ceremony, garnished with tinsel glitter, passes current for true glory, and even religion is togged out with the well-nigh ragged trappings of extinct Paganism to attract the multitudes, even as the cobweb spangled with the morning dewdrops and locust with prismatic hues draws the unwary flies to its clinging embrace. We have not yet cast off our swaddling clothes, although we wear them now unstarched.

Marie Prescott's New Play.

The plot of Czeka, by Alexandre Ghautier, Marie Prescott's new play, is as follows: During the rebellion of the Southern Russians against the tyranny of the North, the Nihilists direct the vengeance of the Czar against the Jews, who have been specially picked out for persecution and outrage. Many of them flee, and one family obtains shelter and protection in the house of a loyal Russian, who, being suspected of conspiring with the Nihilists, is tied to a tree, and being drenched with water, is inhumanly frozen to death. His eldest son, Tcheganka, to avenge his father's death, takes the oath of the Nihilists and becomes their leader. Afterward he marries the young Jewess, Czeka, one of the fugitive family whom his father had protected, and they both join the Nihilists.

During this rebellion, one Count Browinsky is sent by the Czar with a large body of men to suppress the conspiracy, and in one of the engagements that follow, Tcheganka is killed. His wife Czeka contrives, however, to escape, after first saving the life of the old Count, who in vain tries to force some reward upon her. At the loss of her husband the woman is driven distracted, and in delicate health, and exposed to constant and severe trials, she manages to drag out an existence for nine years, at the end of which period she wanders to the house of the Count Browinsky, whose life she had saved. By him she is cordially welcomed. The Count has no relatives except one daughter, the Countess Olga, who is betrothed to a distinguished French astronomer. The arrival of Czeka interrupts the marriage festivities, her thinly-clad and wasted form offering a weird contrast to the brilliant costumes of the wedding guests. By the Countess Olga, as by the old Count, she is received with open arms; but on their presenting her to the bridegroom, what is her surprise to recognize her supposably dead husband, Tcheganka.

She swoons away, and on recovering avows her deathless love for him. This he is unable to return. Believing her dead, he had loved and naturally, married Olga. Czeka, maddened, denounces him before the assembled guests as a traitor who bears a false name and is really her husband. This blow completes the wreck of the wretched woman's life, and in despair she poisons herself. In her dying moments, however, she reconciles the Count and Tcheganka, the latter relating how and why he had become a Nihilist in years gone by, and after making Olga promise to remain Tcheganka's wife, Czeka dies. The character of Czeka affords opportunities for the display of that emotional earnestness and force which are specially characteristic of Miss Prescott's higher efforts. The character of Tcheganka, it is said, fits Lewis Morrison to perfection.

A French View of Richard III.

James E. Murdoch is a delightful writer as well as a ripe actor. His style is simple, yet graceful, and in the relation of anecdotes he is especially happy. His capital book, called "The Stage," contains the following account of a French amateur actor who lived in Philadelphia many years ago:

His idea of acting was founded, as he imagined, on the great Talma, and was at variance with the English style on the ground of a want of nature in our acting. However such a notion got into his head, it is not my intention to illustrate the naturalness or unnaturalness of his dramatic assumptions. I can only give an idea of his French-English pronunciation, of which, of course, he was not at all aware: "You see, sare, ze English actor, he speak his solique to ze people too much. Ze solique is always addressed to *yourself* when ze language is confidential to the thought. For instance, Hamlet say to *himself*, 'To-be-or-not to *be*—zat-is-ze-question; wezzer it is-noblair-in-ze-mind-to suffare-ze sling and arrow of-outrageous-fortune-or to-take-arms against a-sea *of* trouble, and by opposing end *zem*. To die—to-sleep-no-more; and by asleep—tosay-we end-ze-heart-ache-and ze tousand natural shocks zat flesh *is* heir *to*. 'Tis a consomazion devoutly to-*be*-wisht-for.—Todietosleep—tosleepperchance to dream.—Ah, ha! *zare* is ze *rub*, for in *zat* sleep *of* death what dream *may* come when we-have-*shuf*fle-off-this mortal coil—must *give* us pause. So conscience does make cowards of *us* all, and enterprise of great pease and moment with zis regard their current turns awry, and lose ze name of action."

Convinced of his great genius for interpreting Shakespeare, although no one else could perceive it in the slightest degree, our self-satisfied amateur engaged the theatre for one night only. Provided with a fine dress, he "strutted his brief hour on the stage," very much to his own gratification and delight, and, it must be allowed, with like results to his audience—save and except this difference, that while his was serious and sober satisfaction, the audience took their money's worth in unqualified merriment and gave unbounded applause in the spirit of fun.

This state of things went on until the French tragedian, getting somewhat of a glimmering idea of the true state of the case, abated efforts which some of his auditors considered as depreciating their estimate of the true value of his performance, and in consequence "the goose" came down, as stage-parlance designates the offensive use of the sibilant element as an expression of disapprobation. The hissing grew to a whistling, and the whistling to a shrill and not melodious imitation of those feline concerts of the midnight roof, where applause is generally bestowed in boots, bootjacks and old bottles as chance shots warranted to hit everything except what they are aimed at.

To make a long story short, however, the curtain fell, and the discomfited Richard appeared before it as a gentleman; which, by the by, was not by any means his first appearance in *that* character. He soon convinced the audience that though he might not be able to act the tyrant, he could, at least, when not riding his unfortunate dramatic hobby, feel the oppression of ridicule.

"Ladies and gentlemen," he said, bowing very low, and speaking in a tone that brought the house to its senses at once, "I have pairform ze character of Richard ze Tree times. My conceptzion of ze tyrant viz ze *back* and ze *hump* may not be vat you understand as ze Shakespeare interpretasion; but, ladies and gentlemen, several people look many ways, not all ze same in *one* direcsion, and particulaire at ze meaning of ze grand poet, vich I very much love and consider vith great condescension. Therefore, as I have made ze mistake, I vill now make ze apology by being *myself* again, and nevare more try to be *himself* vonce more again, as Shakespeare says of Richard ze Tree times. Now, ladies and gentlemen, before I go away, allow me to say: If any pairson present have ze opinion of him*self* as more Richard ze Three times as *I* have make, zat pairson is very much welcome to vear my crown and have my dress to make ze performance. Ladies and gentlemen, I will now say, Your service I am nevare no more to forget. Bon soir!"

PROVINCIAL.

Received too late for Classification.

JERSEY CITY, N. J.

Academy of Music (Theall and Williams, managers): Week of April 23. Bertha Welby in One Woman's Life. Miss Welby is an accomplished lady, and her emotional acting is quite effective. As much cannot be said of her support. The play, as presented here, was decidedly light. Business fair. Robert McWade, as Rip Van Winkle, 3d, 4th and 5th.

NEW HAVEN, CONN.

Carll's Opera House (Peter R. Carll, proprietor): The Corsican Brothers appeared April 24 and 25, giving a fine performance to fair business. Haverly's Mastodons, 26th, gave their usual programme of good things to the usual crowded house. Kerry Gow and Shaun Rue, 27th and 28th, by that prince of Irish comedians, Joseph Murphy, drew good houses and were well received. Etelka Borry, 4th and 5th; Raymond, 8th; Lotta, 12th; Faust, 14th, 16th and 18th.

Grand Opera House (Clara Peck, proprietor): Tony Pastor comes 5th.

New Haven Opera House (Palmer and Ulmer, managers): Manager Ulmer's benefit, April 24, unfortunately fell on a very stormy night; but it was a fine bill, and those present were well repaid for their attendance.

HORNELLSVILLE, N. Y.

Opera House (Dr. S. E. Shattuck, manager): Helen Potter gave character readings and impersonations to good house April 24. The entertainment also depended on La Frone Merriman, violinist, and Etta Newman, vocalist. Miss Potter impressed favorably. The Palmer-Ulmer co. gave us '49 27th, and in spite of a drenching rain drew a good house. Everybody pleased with the entertainment; but we were sorry to see people annoyed by the "hawkers," who were selling Carrot's photos—not only between acts, but during the play.

Items: The Tenneys, a musical family of about ten people, are arranging to take the road next season, giving entertainments *a la* the McGibenys. They are fine people and deserve success.—All agree that the Festival Number was as fine and tasty an issue as ever left THE MIRROR office.

PORTAGE, WIS.

Dullaghan's Opera House (James Dullaghan, manager): May Wheeler's co., April 23 and 24, to small business. The co. seems to be under poor management. Deserved better houses. Kiralfys' Black Crook, 28th, to good business. Performance greatly enjoyed by the males.

ALLENTOWN, PA.

Academy of Music (G. C. Aschbach, manager): The Fay Templeton Opera co. appeared April 27, in Mascotte, and 28th in Pirates of Penzance, to good business. Fay is a great favorite here, and received a cordial greeting. Both operas were admirably presented and pleased all. The only objectionable feature was the continuous cry, between the acts, of "Photographs, ten cents." This circus business should be discontinued. Winston-Gordon Opera co., return visit, 4th, in Fatinitza; Minnie Hauk's Concert co., 7th.

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